



**NO 3**

**£1.25**

**BUDDY G. (COMBAT SHOCK)  
INTERVIEW**

**DAY OF THE DEAD  
THE ORIGINAL**

**SPLATTERFEST 90**

**JES FRANCO**

**A-Z NASTIES**

**REAL LIFE HORROR**

**ORIGINAL FICTION**

**HOME GROWN  
GORE**

**PRIZES GALORE!**

**PLUS: LOTS OF  
NEWS & REVIEWS**

**FREE! ZOMBIE POSTER**



I.T.F

Steve C. (Editor),  
Box 1, Garageland, Focus,  
Princess Victoria Street, Clifton, Bristol, BS8 4BP

Hello good-evening and knickers Mrs, welcome to the awkward 3rd issue of IN THE FLESH. You seemed to enjoy number 2, judging by the letters I recieved? Thanks for taking the time to write. Well number 3 is pretty much along the same lines, only it's bigger and I think better! You'll notice there's new headings....thanks Graham! Also some new bite and loads of new contributors.

Right now here comes the grovelling apologies bit, in issue 2 you'll probably have noticed that the cover was not 'DAY OF THE DEAD' as stated in the index? It was of course 'OPERA'. The thing was I had all the interior sheets

printed expecting to have a full colour cover to wrap around them. It was only then that the colour people I was using decided to double their prices. So I was stuck with all the interior done and no cover to go with it. The end result was a rushed job, but I think it worked well as a cover? So well I'm not going to go back to full colour...for a while anyway.

I'm sure a lot of you out there bought I.T.F. 2 at the recent SPLATTERFEST 90? I was chatting to the organiser ; Justin, the other day and he explained a few things I'm sure you were asking. Firstly 'COLD LIGHT OF DAY' wasn't shown because of the reaction to 'THE COMIC', Richard Driscoll decided to pull it at the last minute. As for 'EVIL DEAD II', there was a snag and one of the films failed to show. The SCALA had some films 'in stock' and Evil Dead II was one of them. Another was 'CLOCKWORK ORANGE' but the SCALA wouldn't let it be used. Pity huh? On the other hand, Clockwork Orange at 5 O'clock in the morning.....NANHEH!!!

Anyway back to IN THE FLESH 2, in the 'COMING SOON' section I promised a 'DAWN OF THE DEAD' 140 min feature. Thing is this turned into a mammoth task, but I haven't given up, you'll see it in a future issue of I.T.F. . The same applies to the 'DEEP RED' thing. I don't know when though, the next few issues are spoken for? The other day I went up to London where I grabbed an interview with Mr TROMA himself Lloyd Kaufman, he was a really great bloke and this interview will appear in I.T.F.4 there will also be reviews of some of the more obscure TROMA releases. As a bonus I.T.F. 4 will also feature a SCOTT SPIEGEL interview, the man and his films. I've also got an interview with JOHN McNAUGHTON to fit in somewhere along the way. I think it'll be in number 5 where I'll finish the TROMA reviews too.

## Editorial

For the first time, from now on you can get this rag through the post. As of issue 3 you can subscribe to IN THE FLESH, God it sounds like a real magazine, instead of a 2 bit, tin pot outfit. Anyway it'll cost you £7.00 for a year (4 issues) U.K., \$25.00 for U.S. or Australia and £10.00 in Europe. I get the feeling I'm here wasting my breath/ink but someone out there might want to subscribe? PLEASE!!!

In the last issue I asked for a few things - contributors, well I've got loads of them now, if you've got something a bit different though still send it along. I also asked for shops you know who may be interested in stocking IN THE FLESH. Well plenty of you wrote and suggested various comic shops etc.. The trouble is, I send each one suggested a copy of I.T.F 2 but only heard back from 1 shop, out of about 15. I hate people who don't reply! Any how, if you do know any shops that sell this kind of stuff take along your copy of IN THE FLESH and if they're interested then tell 'em to drop me a line. Free issue 4 is your reward.

..... That'll do it I think? Enjoy,

P.S. Check out EVIL DEAD sell-through, it's not as bad as everyone said, another 40 seconds-ish missing, all the scenes are there though, just a bit shorter! Even the trees rape!!

Steve.

—what's in the—

# BLOODY

thing!

STILL  
JASON  
& FREDDY  
FREE!

FRONT: DAY OF THE DEAD...Honest!!

2. EDITORIAL - I SPOUT!

3. YERR TIS!!

4. ANY OLD CRAP - FOR SALE + WANTED.

5. A - 2 NASTIES (BLOODRITES & BEYOND)

6. A - 2 NASTIES (BOGEYMAN & BURNING)

7. THE HORRORS THAT GOT AWAY - PART 1.

8. LETTERS PAGE.

9,10+11. BUDDY G. - THE INTERVIEW.

12.COMBAT SHOCK - THE FILM!

13.COMBAT SHOCK - THE POSTER!

14+15.IN THE BEST POSSIBLE TASTE - JESUS FRANCO.

16,17,18,19+20.DAY OF THE DEAD - HOW IT SHOULD BE?

21.SEQUELS: 2,3 OR NOT TO BE?

22,23.REAL LIFE HORROR - PETER KURTEN

24.THE TUNNEL - ORIGINAL HORROR FICTION.

25.THE TUNNEL cont'd + JOHNNIE THE KNIFE WIELDING 4yr OLD.

26.HOME-MADE HORROR (ROULETTE + DEATH LEAVES NO FOOTPRINTS.)

27,28,29+30.SPLATTERFEST 90' REVIEW.

31.COMPETITION TIME - WIN! TOXIC AVERAGER 2!

32.BOOKS REVIEWED (C.B. MOVIE POSTERS & AXEMAN COMETH)

33. " " " (SONGS OF A DEAD DRUMMER & BARE BONES)

34.FILM REVIEWS (SANTA SANGRE & FACELESS)

35. " " " (THE PUNISHER)

36+37.VIOLENT ARCADES & COMPUTER GAMES.

38+39.CHILDREN SHOULDN'T PLAY WITH DEAD THINGS - REVIEW.

40+41.PASTER PUSSYCAT, KILL! KILL! - REVIEW.

42.THE PRIZE CROSSWORD.....EASIER THAN THE LAST, PROMISE!!

43.THE BACK PAGE - NERVO II CONFIRMED!, TROMA BUSY SUMMER!

BACK: AUSTRALIAN COVER OF DEMONS.



OL' BUDDY BOY!

SEE 9,10+11.



Dr Z. - FRANCO FUN.

SEE 14+15.



BUB-BA BOOO!

SEE 16 - 20.

## SUBSCRIPTION IS HERE!

IN ORDER TO DO SO, A YEARS WORTH = 4 ISSUES:

U.K. = £7.00 (INC' P & P)

U.S. & AUSTRALIA = \$25.00 (INC' P & P)

EUROPE = £10.00 (INC' P & P)

### MANY THANKS TO:

MIKAN (FOR TRADING THE BOOKS), FORRYN PEOPLE,  
MARK, BOB, FORNISHED PLANT, 4.5.1 COWLES,  
GAF, KERRY & KELLY, VERT, MURRAY G., SCOTT  
SPICER, JOHN WOODMAN, TROMA & LLOYD, M.P.T.,  
VERNON, VIKING VISION & WINDS/BACK, JUSTIN,  
JUSTIN GAVELAND, JONN BUTTERFIEET, PHIL, SAMRAN,  
AND ANYONE WHO TOOK AN INTEREST, OR BOOTHERED TO  
WRITE.....

## BACK ISSUES:

IN THE FLESH 1 - JOHN "NEKROMANTIX" BUTTERFIEET INTERVIEW,  
SHOCK AROUND THE CLOCK 3, ED GWIN, S.S.  
FILMS, NASTIES LIST + NEWS & REVIEWS.

IN THE FLESH 2 - HENRY, OPERA, JES FRANCO, A - 2 NASTIES,  
H.O. LEWIS, SAMMY DEAN, BLACULA, CHEMERA,  
NEZIEMERSTEIN - JANE FONDA, NWL DEAD 3,  
X-WORD, DER TOOLS KINO + NEWS & STUFF.

BOTH THESE ARE STILL AVAILABLE FROM THE EDITORIAL ADDRESS.  
THEY ARE £1.50 (INC P & P) EACH. CHEQUES PAYABLE TO: IN THE  
FLESH. FURTHER COPIES OF 'IN THE FLESH 3' ARE ALSO AVAILABLE  
FROM THIS ADDRESS, £1.75 (INC P & P) CHEQUES AS ABOVE.

### CONTRIBUTORS:

STEVE G. (MURDER & DOGS BODY)  
JOHN P. DEAN (BEST TASTE)  
MARK REDFORD (ALAN GEMSEY)  
NICK NEWPORT (PASTER PUSSYCAT)  
KEITH SPOONER (HORRORS)  
IAN WYWOOD (SEQUELS)  
DAN CRADDOCK (THE TUNNEL-FICTION)  
ANDY MORRIS (BOOK REVIEWS)  
ALEX HICKS (ANCAW GAMES)  
GRAHAM BASSFORD (ARTWORK)  
JO (REAL LIFE HORROR)

# THE ANY OLD CRAP PAGE



Well as you can see, the response this time is slightly better than in number 2, but still not an avalanche though. The offer remains even so: IF YOU HAVE ANYTHING TO SELL (EXCLUDING NASTIES, FOR OBVIOUS REASONS!) OR ANYTHING YOU'D SELL YOUR GRANDMOTHER TO GET HOLD OF? THEN SEND A SHORT AD' TO THE EDITORIAL ADDRESS (PAGE 2) This is totally FREE, so make the most of it!

## FOR SALE

### FOR SALE

DEEP RED 4 (2 copiss) - OFFERS.  
ALSO: HIDDEN, INTRUDER, KILLER KLOWNS, DEAD RINGERS, ELVIRA, HOWLING IV, ELM ST IV, PHANTASM II, PREDATOR, PARENTS and SERPANT & THE RAINBOW POSTERS, all VERY CHEAP.

Write care of STEVE C. - EDITORIAL AD'S

### FOR SALE

SICK! SICK! SICK! Looking for "something weird" then drop us a line. Horror, sleaze, exploitation and gore movies, many rare! Send SAs to "SOMETHING WEIRD", 34 MARLBOROUGH RD, BALNEUR, OXON....don't delay, write today and we won't put an axe in your face!!

### FOR SALE

RARE HORROR/SLEAZE TITLES, SAs for list.  
P.S. WANTED: Any Japanese gore/sex films, especially "AI NO KORIDA" by OSHIMA.

Write to: D.W. CRADDOCK, 61 NOWBRAY AVE, BLACKBURN, LANCASHIRE, B.B.2. 3.E.U.

### FOR SALE

LOTS OF SCAREY VIDEOS! PAL and NTSC stuff, lots of RARE ones and very cheap prices, interested?

ALSO: EVIL DEAD - ORIGINAL FULL SIZE FILM POSTER, Printers proof - different colors etc....only a few in the WORLD and signed by artist. VERY, VERY, VERY, VERY RARE!!!

Phone: JUSTIN - 0272/311262.

### FOR SALE

LOADS OF VHS ORIGINALS, at low, low prices All good condition, and lots of rare ones. Send an SAs for list to:

J. SHARP, SLOUGH HOUSE, BISHOPS NYMPTON, SOUTH MOLTON, DEVON, E.X.36. 4.N.2.

## WANTED

### WANTED

HORROR MAG'S: PANGORIA, DEEP RED, SLAUGHTERHOUSE, SAMHAIN, PHANTASY, and any others....Also Horror comics, books, soundtracks....etc. Anything considered. All must be in good cond'n, cash paid! Send lists to: STEVEN JENKINS, 14 KITEBRIDGE RD, CARISBROOKE, I.O.W., P.O.30. 5.R.F.

### WANTED

DAY OF THE DEAD L.P. (Preferably with 7")  
COLT CONQUEST - FULCI - VHS ORIGINAL.  
PASTER PUSSYCAT, KILL! KILL! - VHS ORIG.  
PAST COMPANY - CRONENBERG - VHS ORIGINAL.  
Good money paid, but must be great nick!  
ALSO: PANGORIA No 12 and H.G. LEWIS BOOK.  
AND: Has anyone got '5 DAYS IN MEXICO' - ARGENTO Any language, good picture...HELP!  
Write: STEVE C., c/o EDITORIAL ADDRESS.

### WANTED

OLD VAMPIRE films, in any shape or form (especially by JEAN ROLLIN) also GOthic HORROR and BARBARA STEEL films....

Write: MARK B., c/o EDITORIAL ADDRESS.

### WANTED

Any good quality VHS horror films at reasonable prices and a good quality copy of CHAS BALUNS - DEEP RED - ISSUE 4.

Write to: Mr S. REYNOLDS, 34 HEYFORD AVE, EASTVILLE, BRISTOL, B.S.5. 6.U.E.

### WANTED

BACK ISSUES OF "DRACULINA" and John Waters' - "SHOCK VALUE".

Write to: G.W. BIRD, 10 GORDON RD, LEYTON, LONDON, E.15. 2.D.D.

### WANTED

MOVIES, POSTERS and MEMORABILIA for GEORGE A. ROMERO. Especially 'DOCUMENT OF THE DEAD', POSTERS etc for the 'DEAD' trilogy (Particularly DAWN) and MONKEY SHINES'. Send details/prices to: PAUL WALSH, PASEY COTTAGE, SALTGROUNDS RD, BROUGH, NORTH HUMBERSIDE, N.U.15. 1.E.D.

# A-Z OF NASTIES

This issue we continue our look at the B's (not B-movies though!)

Title: BLOODRITES

Director: JEROME FREDERIC (aka ANDY MILLIGAN)

Here we have what is basically the biggest piece of crap you can imagine on celluloid. Some of the list are not the best films you could get but this takes the biscuit pretty much. The film starts with a picnic until the scene is disrupted by a backwoods retard with a machete and a lust for blood. To be honest this bit is quite nasty, even though the effects are strictly 3rd rate the feeling is there and the cheaper the effects the more nasty they tend to be. Anyway the story follows 3 sisters called to New York for the reading of their fathers will, in the will they are told that in order to earn their inheritance they have to stay in the old family home for 3 days. After this time they will be told what they've got, but means any of them don't make it (ahhha!!!) then the eldest sister is left to sort out the estate. BLOODRITES, as you can tell, tries to be an Agatha Christie but fails miserably in every respect. The only thing you can say is that Agatha Christie doesn't have gore, so that's one thing in BLOODRITES favour, but that's all! The acting is awful, the script is dreadful, the directing is non-existent....nuff said! Unless you like very low budget, trash then avoid BLOODRITES like the plague.



THE FILM: 1

THE GORE: \*\*\*

Title: THE BEYOND

Director: LUCIO FULCI

Why do I feel like I'm preaching to the converted with this one? It's a toss-up between this and 'ZOMBIE FLESHTEATERS' as to which Fulci film I prefer? The thing that sways me towards Flesh eaters is simply the fact it is UN-CUT in the U.K., where 'THE BEYOND' is totally slaughtered in all U.K. versions. Anyway, as if you didn't know here's the story - A hotel is built over one of the doors to hell. We start in sepia and follow a gang of local folk, who go to the hotel with murder in mind. They climb the stairs and enter the room of an artist who is staying there. They accuse him of devil-worship & drag him to the cellar where they whip him with chains and crucify him on the wall with rusty nails through his wrists. As is the norm on Fulci films you see all this in painful close-up even in the cut version. We then cut to modern day and the hotel has been inherited by a young woman on her own, who tries to get it back to working order but is hampered by constant deaths of everyone involved. There's a great bit where a load of tarantulas eat the face of a paralysed man, while he watches from behind dead eyes. Gross stuff indeed! This is simply brilliant, but do yourself a favour try and track down an import one!



THE FILM: \*\*\*\*

THE GORE: \*\*\*

# A-Z OF NASTIES

Title: THE BOGEYMAN

Director: ULLY LOMMEL

With a title like the BOGEY MAN you'd have thought this was your usual run of the mill stalk 'S' slash job! Well here's some good news....It's not, it's a stalk 'n' slash alright but one hell of a different killer...A MIRROR....or should I say, the evil force caught in the mirror? For this mirror once saw a murder, and now it's trying to relive that moment by killing everyone in sight, in quite gruesome ways too. A girl in the bathroom is 'made' to stick a large pair of scissors into her throat, another is skewered by a large pitchfork, through the neck, pinning him to the wall of the barn. When the mirror glows, people die, it's as simple as that. I know it sounds pretty corny but it's better than it sounds, honest! I'm afraid though the same can't be said for the sequel that THE BOGEY MAN spawned. This is also on the list, but God knows why. Anyway as I said the BOGEYMAN is pretty good, as it was made when there was alot of HALLOWEEN and FRIDAY 13TH clones about it's nice to see some people tried something different and it worked!

THE FILM: \*\*\*\*

THE GORE: \*\*\*



Title: THE BURNING

Director: TONY MAYLAM

Possibly one of the better known 'nasties' mostly because Tom Savini did the effects. When -ever you try and review 'THE BURNING' it's very hard not to compare it with FRIDAY 13TH (SHIT, twice in 2 reviews) they share more than the P.I. bloke. In the BURNING we get a nut badly deformed by a fire, coming back to get his revenge on the members of a lake-side teen-brat-camp (ring a bell?) He arms his-self with a big pair of shiney shears and goes a-trimming himself some young necks. As you'd expect from a film with Mr Savini involved the P.A. are nothing short of superb and the gore comes fairly thick and fast. Some of the high points are where the camp 'hunk' gets shears shoved into his neck and picked up by them, carried along and jammed into a tree where he's left to dangle. Another load of victims are trying to escape the shears on a raft, they see an 'empty' boat and approach but it's not quite as empty as they think and out pops the shears wielding nut. Mass slaughter follows, including a guy gets his neck skewered by a sat, another gets her fingers cut off and her forehead split open. Yep there's plenty here to keep even the hungriest gore-hound happy, but watch it there's a cut and an uncut version around and the covers are the same. You can tell the difference by the finger chopping...you don't see it in the cut one. One of THE classiest S'n'S about!!

THE FILM: \*\*\*\*

THE GORE: \*\*\*\*



# THE HORRORS THAT GOT AWAY!

## PART 1

Let's go back to the time when all those gorehounds in British Politics led by the Queen of horror herself; Mrs Mary Whitehouse decided to invent what has gone down as a land-mark in British horror history, the infamous "Video Nasty". Back when the papers were blabbing about kids being influenced to kill their immediate family with assortments of deadly kitchen utensils after watching videos of such delight as 'SNUFF', 'DRILLER KILLER' or any of their 37 brothers.

Well back then a few little beasties escaped the net. Some of which

were far more nasty than some of the famous 39 (The 39 were listed after carving down the original D.F.P. list of 67 titles.)

This article (and the 2 to follow) traces some of those films, in an attempt to show you the 'Horror that got away':-

### 1: MANIAC (INTERVISION)

Considered in many countries to be the sickest of the psycho movies. Maniac, although heavily cut in the U.K. is a good contender for the one that got away award. Those who have not seen the film in its uncensored glory, must still find it a very disturbing film. Based around a deranged killer, who after killing, scalps his victims (always young women) he then proceeds to nail their freshly cut scalps onto the heads of mannequin dolls...sick huh?! I must say that most of the heavy gore has been cut but the film still packs a heavy punch. In its uncensored form the film has got to be one of the nastiest fests on film. Due to the superb P.I. work of Mr Tom Savini (a film even he found gross) The scalping scenes are shown in total close-up and the films climax is an orgy of violent blood-shed where the mannequins come to life and decapitate our demented maniac.....A classic.



MANIAC - THE CUT ENDING.

### 2: CITY OF THE LIVING DEAD (INTERLIGHT...)

How the hell did they miss this? Minus only one major scene this film is just plain gory. Featuring one of the greatest scenes in Zombie history; the legendary "girl throwing-up her entire innards through her mouth" scene, left intact plus a multitude of head scalping scenes and all the standard Italian Zombie cliches this film got away.

It's a sort of an unofficial sequel to the great (and banned) 'ZOMBIE FLESHTEATERS' made by Mr Spaghetti Splatter himself; LUCIO PULCI with a little help from one of the most underrated P.I men in the business; Mr GIANETTO de ROSSI, the guy responsible for the famous 14" splinter (who the fuck measured it!) in the eye scene from flesh eaters ( what a claim to fame huh?!)

As I said the film was released in the U.K. minus one major scene ; The bench drill through the head of Mr Abused himself; John Morghen, Those who haven't seen this scene must. In one side of his head and out the other in blood drenched close-up (what a way to go hey?).... This film kills (sorry about the pun!)

In the next issue of I.T.P. I will continue my look into the darker side of.....THE ONES THAT GOT AWAY! See you then!

(KEITH SPOONER)



CITY...SPAGHETTI SPLATTER.



# VIETNAM VET'S IN TROMA TRAUMA ! THE BUDDY G. INTERVIEW.

The late 80's were pretty much a dry spell for the horror genre, with very few truly original films hitting the shelves. One that unfortunately never made it to the shelves in the U.K. but certainly was (and is) original is COMBAT SHOCK. The Director, Writer, Producer and general dogs body of which is BUDDY GIOVINAZZO

(try saying that when you're pissed!) At the recent 'SPLATTERFEST' in London, C.S. (COMBAT SHOCK) was shown and the main man was there. In between the gore & pus, I managed to pull Buddy G. to one side and extract the following statement from 'im, no force was used, W/LUD! And I offer it as evidence for the defence.....

Q: SO BEFORE COMBAT SHOCK? WHAT?

A: I did a lot of short films, I originally was a musician & got into film making thru music - making rock videos. I made some short films and they were pretty sick, on the level of C.S. I really couldn't enter them in festivals & I couldn't sell them to cable or anything, cos they were so bizarre!

Q: WHAT'S HAPPENED TO THEM NOW? IS THERE ANY PLANS TO RELEASE THEM?

A: I own them, I screen them for friends and sick people. I was thinking of marketing them, just putting them on a short tape, cos I have about an hours worth. Some of the rock videos are pretty wild too! After the short films I really wanted to move up to features & that's what made me do C.S.

Q: WAS THAT YOUR OWN IDEA?

A: Yee it was my idea, my own money. I raised it from family and friends, I had a few jobs, my bank gave me credit and I was able to put it together. It took 2 years to make, doing that way.

Q: WHAT WERE PEOPLES REACTIONS WHEN YOU SAID YOU WANTED TO MAKE THE FILM? DID YOU SHOW THEM THE SCRIPT?

A: No I didn't show them the script, the only people who saw it were the actors & the crew 'cos they weren't payed. I was asking them to work for free so they saw the script. They all knew me from the shorts! The thing is I finished the shorts & they really got a kick out of seeing them & being in them, so it wasn't a problem.

Q: SO IT WAS ALL PEOPLE YOU WORKED WITH ON THE SHORTS?

A: Everybody I know is in this film, friends, relatives, school-pals, everybody...

Q: WHY DID YOU WANT TO MAKE C.S.? WAS IT THROUGH PERSONAL EXPERIENCE?

A: No I wasn't a vietnam vet', I knew a few vet's but I didn't know anyone like the character in C.S. The whole idea came from newspaper clippings - I would read about vet's that would kill their wives and children and then themselves. After 6 months I noticed I had quite a few clippings and was shocked myself. It always intrigued me, what would set someone off, what would make someone do something like that? So I wrote this fictional story, taking a character & it's fairly accurate...I went in fictionalising a lot of it, but

then after the film was made I talked to some vet's & doctors & realised there was a lot of real instances....the baby in the oven was something I read in a newspaper, I mean, most people think that's the sickest part & that's one of the true parts!

THIS AIN'T NO RAMBO!



IT AIN'T NO MASH EITHER!



BUDDY G. cont'd...

Q: SO WHAT (IF ANY) WAS THE MESSAGE YOU WERE TRYING TO PUT ACROSS WITH C.S.?

A: I don't know if I was trying to put a message across? I was trying to do something different, whatever everybody else was doing. I wanted to do the opposite. That's why I went with something completely 'down-beat'. I thought by doing it that way I was carving out my own niche in the market-place.

Q: YOU WERE TRYING TO BREAK TABOOS THEN?

A: I don't know if I was trying to break taboos? I don't know if you can? I think they've all been broken?

Q: DO YOU CONSIDER C.S. AN ANTI-WAR FILM?

A: I don't know? I really don't think C.S. is about the war? It's about society after the war, a slice of life, a day in the life of this guy that would drive him to do the acts that he does & I think by the ending you really do understand where he's coming from, even though it's shocking and horrifying! I wanted to shock, I wanted to disgust people with the ending, I didn't want it to be a clean hollywood ending, I wanted it to be disgusting, horrifying and messy.

Q: IT WORKED, A LOT OF PEOPLE HAVE DESCRIBED IT AS VERY DEPRESSING!

A: That's accurate, it's relentlessly depressing is the term I've most frequently heard and it is!

Q: ANYWAY WHAT WAS THE BUDGET FOR C.S.?

A: I did the film for under 60,000 dollars, nobody was paid, I taught film making at the local college so I was able to use their equipment

Q: WHEN WAS C.S. FINISHED?

A: I finished C.S. in 1985. TROMA picked it up a year later.

Q: WAS IT EASY TO GET A DISTRIBUTION DEAL?

A: No, it took me the year to sell it, nobody wanted the film I took it to everywhere....film festivals, all over the place. Nobody wanted it. TROMA saw it and they loved it, they said "we gotta have this film" they didn't care if it was rough, they just liked it. It took guts on their behalf! I give them a lot of credit.

Q: WAS IT EVER INTENDED TO BE RELEASED IN THE U.K.?

A: Yeah! They've tried to release it here, since they bought it but they haven't been able to work it out, it could be a money thing too? I think the cuts they'd have to make would be too severe for any company to want to release it here?

Q: WHAT DO YOU THINK OF PEOPLE BOOTLEGGING C.S., IN THAT CASE?

A: I'd rather have them see it than not, as a film maker I didn't make the film to get rich so if people want to see it I'm all for that!

Q: DO YOU LIKE HORROR FILMS YOURSELF?

A: Yeah! I grew up on horror films like FRANKENSTEIN, WOLFMAN, MARK OF THE DEVIL, 2000 MANIACS, NIGHT OF THE LIVING DEAD, DAWN OF THE DEAD.....The science fiction. In the U.S. on saturday nights we used to have this chiller theatre, that used to show these films and I was scared to death as a kid!

Q: DID THESE FILMS INFLUENCE YOUR FILM MAKING?

A: Yee, but I was really influenced by 'ERASERHEAD', 'TAXI DRIVER' & a lot of European directors; HERGMAN etc.....

Q: WHO DO YOU RATE AT THE MOMENT?

A: My favourite director is MARTIN SCORSESE, STANLEY KUBRICK is another.

Q: TALKING OF KUBRICK, WHAT DO YOU THINK OF HOLLYWOOD'S PREOCCUPATION WITH VIETNAM?

A: I think that's Hollywood, I don't think 'FULL METAL JACKET' was a Hollywood film, I think that's one of the best, even if he made it on Sunset Boulevard he doesn't let Hollywood interfere.

Q: SO YOU FINISHED C.S. SAY BACK IN '85, WHAT'S BEEN HAPPENING SINCE THEN?

A: I've done a few short films, I've done a couple of rock videos and am trying to do a film now with ROY PRUMKES called 'JONATHAN OF THE NIGHT' which is a vampire film.



## BUDDY G. cont'd...

Q: IS THAT A MODERN DAY VAMPIRE?

A: Yeah! it's really a dramatic story where the main character happens to be a vampire. He's a person like you or I. If we were given a certain set of circumstances & we had to live, how would we deal with it? He has a morality!

Q: SO IT'S VERY SIMILAR IN THAT RESPECT TO C.S.?

A: You know that's true, it deals with one perspective, one character, alone.



Q: WHO'S SCRIPT IS JONATHAN?

A: It's an original screenplay, I wrote it.

Q: HAVE YOU WRITTEN FOR ANYONE ELSE?

A: I wrote a screenplay for Vestron called 'DEAD & MARRIED' it's coming out in April and stars CARRIE FISHER. It's like a black comedy, it's like a spoof on vigilante films.

Q: IS THAT BIG BUDGET?

A: We made the film 2 years ago for under \$2,000,000 and it's just coming out now.

Q: YOU WERE ALSO CONNECTED WITH MANIAC 2, WHAT HAPPENED WITH THAT?

A: Well you know Joe Spinell died, which was a shock!

Q: YEAH! WHAT WAS THE CIRCUMSTANCES WITH

THAT? I HEARD SO MANY DIFFERENT STORIES?

A: From what I can understand, he bled to death? He was a hemophiliac and I think he died in his home and too young, he was like 52....he was a really great guy! I really liked him a lot, he was a great actor.

Q: THE FIRST MANIAC HAD SOME BAD PRESS?!

A: Yeah! That really bothered him, he was very sensitive about that. MANIAC II was not going to get bad press because the character he was playing was so much more likeable, he killed people who really did evil things.

Q: SO IT DIDN'T REALLY CARRY ON FROM MANIAC 1?

A: No, not at all, they were 2 different films.

Q: IS IT STILL GOING TO BE MADE?

A: I heard it was? I'm not connected with it anymore. Joe optioned it out to a producer and he had his own director, I was really fortunate to do the reel with Joe.

Q: SO WHAT DOES THE FUTURE HOLD FOR BUDDY G. NOW?

A: Well, JONATHAN OF THE NIGHT of course! I have 2 other screen-plays I've auctioned out, so I'm following those up and just waiting.

Q: ARE YOU PLANNING TO DO ANY OTHER STUFF WITH TROMA?

A: I'm going to talk to TROMA this summer about doing a film for them, I get along very well with them!

So that's the way it is, keep your eyes open for the name BUDDY GIOVINAZZO he's a talent and they're very rare these days.

Anyway if this didn't make a lot of sense to you, you haven't seen COMBAT SHOCK? Then read what follows and I'll try and enlighten you'all. Let's hope everyone gets a chance to see it someday.....B.B.P.C. permitting!!!!

# COMBAT SHOCK (REVIEW EXTRA!)

How do I start? I want to do this film justice, but it's very hard. The thing is COMBAT SHOCK is a very intense and disturbing film and should not be taken with any hard alcohol or stimulant, infact don't even see it if you're even a bit pissed off! I warn you!

COMBAT SHOCK deals with one of the most sickening aspects of war; SHELLSHOCK or COMBAT SHOCK! It's all the same! Being trained up to the hilt, sent to war and experiencing all the horrors, then trying to readjust to



## COMBAT SHOCK cont'd...

Society back home in the States. No upper-class easy society either, we're talking the bottom end of the ladder.

Our 'hero' is Franky (played by Buddy's brother 'Ricky') He is a 'vet' with problems. His Father has disowned him because he has married a prostitute, his



LYNCH INFLUENCED ON WHAT?

baby was born seriously deformed because of the shit he was subjected to in 'Nam, his ex-prostitute wife is on his back constantly because he can't get a job and to add to all this he's being hassled by a gang of hoodlums he owes money to and getting flash-backs to his tour in 'Nam; He see's a vietnamese girl he killed, over and over again from every angle, he see's the remains of soldiers cut in half by the shells, he see's blood and guts everywhere, but mainly he see's this girl! A girl he killed with his gun... This obviously really screwed him up and everyday he wakes in a cold sweat from the nightmare world of VIETNAM. Told you this

is intense stuff! COMBAT SHOCK is definately not for the squeamish or even for the not so squeamish, come to that!

Anyway Franky spends his days roaming the streets 1/2 looking for work and 1/2 feeling sorry for himself (if he can't, then who can?!) while his wife is stuck in their 'very small' flat with the mutant-kid who cries constantly. A lot of people have compared COMBAT SHOCK with ERASERHEAD and I think the kid is the major reason why? He does resemble the monster in Eraserhead but that's where the similarity ends. COMBAT SHOCK is a film like no-other, It takes you down with its characters, down to a level of despair incomprehensible to most of us, thank God! Once you're down there it doesn't let you come up for air either. You walk the streets with Franky, you meet the outcasts of our society...the pushers, the pimps, the addicts, the scum. His friends, Franky is tempted to do things to make money like armed robbery, shop-lifting, but no he's got morals! Even his father's money isn't enough to tempt him away from his morals. So he struggles, they struggle. Struggle that is until finally something snaps...something in his head snaps....."PUCK IT!!" and he flips, totally.

He finds one of his friends dead from an over-dose and in his pocket there's a loaded revolver, Franky pulls it out and pockets it. Later that same day he caught up with the money lender and his gang. They beat him up a hell of a lot they kick him, punch him, in the head and kidneys they kick him while he's on the floor. The 1/2 kill him and that's enough...he's had as much as he can take...the end of the nightmare. Franky pulls the revolver from his coat pocket and ends it there and then...but it's not over yet there's still that BITCH at home!! And that BRAT!

The ending is predictable in result but not in means, so I'll leave that for you to see - uninformed. If you can get that far, a lot of people will find this too heavy for them, but trust me, stick with it, you'll be a better person when you come out the other end. Don't expect to run around the block afterwards though it takes a lot of energy from you.

THE FILM: \*\*\*\*

THE GORE: \*\*\*\*

## **• I.T.F COMMENT •**

I don't know about you, but recently I've been getting some wicked 'deja vu'? I keep thinking I've travelled back in time to the early 80's! I keep imagining that all the 'gutter press' are slagging off horror films, calling them "video nasties"! They even blame them for murderers actions, in these flash-backs. They say that the murderer "heard voices" from a film character who doesn't even speak. You just would not believe how realistic it all seems! Why some-times I go to sleep in a cold sweat, I hear voices on early morning talk shows saying, "are horror videos bad for you? Do they make you want to kill people?" I think I really need help....I'm not sure though! It could be the scare-mongering-scab-ridden-sensation-seeking-shit-kicking-narrow-minded British 'gutter press'??? What do you think, do I need help?

**Fighting, killing, maiming, agent orange  
and torture cages were the easy part!...**

Deceptive artwork for COMBAT SHOCK, this ain't no P'ink RAINBOW!!!

LLOYD KAUFMAN  
and  
MICHAEL HEIZ  
Present  
A TROMA TEAM  
Production

# COMBAT SHOCK



A 2000 A.D. PRODUCTION! Starring  
RICKY GIOVINAZZO • VERONICA STORK  
with MITCH MAGLIO • ASAPH LIVNI  
NICK NASTA • MICHAEL TIerno  
Director of Photography STELLA WUVERIS  
Lighting Design JIM GRUB  
Music by RICKY GIOVINAZZO  
Special Makeup Effects RALPH CORDERO II  
ED VARIUOLO, JEFF MATTHEW  
Battlefield Special Effects BRIAN POWELL  
Executive Producers LLOYD KAUFMAN and MICHAEL HEIZ  
Writers, Produced and Directed by BUDDY GIOVINAZZO

2000 A.D. PRODUCTIONS FROM TROMA INC.



IN THE BEST POSSIBLE

# TASTE

**THE DIABOLICAL D.R. 2, DIRECTED AS HENRI BAUM, STARRING ESTELLA BLAIN, MABEL KARR, HOWARD VERNON and ANTONIO ESQUIBANO.**

Doctor Zimmer, aided by his daughter Irma, is working on a mind control device which he hopes can be used to rehabilitate convicted criminals. With the device tried and tested (on an escaped convict) Zimmer takes his ideas to a medical conference. Unfortunately, he is only met with mockery by his fellow doctors and dies of a heart attack. A distraught Irma swears to carry on her father's work and also gain revenge on the doctors who mocked him. She fakes her own death in a car accident and with a new appearance goes about avenging her father's death.

Using the mind control device Irma brain-washes an erotic dancer called Nadia (who uses the stage name "Miss Death") into being her accomplice. One by one the unbelieving doctors are seduced by Nadia before meeting grisly deaths. Philip, one of the doctors at the conference and also Nadia's boyfriend, is investigating his fellow companions' deaths and is convinced that Irma is responsible. He tracks Irma down but is captured and strapped to the mind control device. But before the machine can be operated the police arrive and in the ensuing struggle Irma is killed.

"DIABOLICAL DR 2." combines eroticism and terror perfectly and is without a doubt one of the best shockers of the '60's. Unfortunately, Franco has rarely surpassed the style of his early works and these days seems quite content knocking out endless hit or miss "editties." This is Franco at his very best. Make sure you see it.

**THE EROTIC RITES OF FRANKENSTEIN, DIRECTED AS JESS FRANCO, STARRING BRITT NICHOLS, ANNE LIBERT, HOWARD VERNON and DENNIS PRICE.**

Doctor Frankenstein and his assistant (played by Franco) are working in the laboratory when they are attacked and killed by Melisa, the "Bird-Woman" the flesh-loving accomplice of the evil Cagliostro. Frankenstein's silver-skinned monster is taken to Cagliostro's castle where it is employed kidnapping young women from the local village. Cagliostro aims on using the women to make a female creature which he will mate with the monster. Frankenstein's daughter Vera arrives and plans revenge on her father's murderers. But Vera is kidnapped by the monster and brain-washed by Cagliostro into becoming his assistant.

Doctor Seward, an acquaintance of Frankenstein, and the local Police

inspector are investigating the disappearances of the women and find their way to Cagliostro's castle. They arrive just as the monster is about to mate with the female creature. At the last moment the monster turns on his new masters and kills Melisa. The monster chases after Cagliostro but he escapes into the night.

Unfortunately this film is not half as enjoyable as it may sound. Though obviously cut for British consumption it still manages to drag even at only just over an hour long! We do, of course, have the obligatory

nudity and a modicum of violence but I'm afraid not even that can save this turkey. Utter rubbish.

Oh well, here we go again. As promised in the last issue we have part 2 of our (very) brief look at the weird and wonderful films of Jess Franco. Next time I'll be moving onto a new "violet" (Spain's other genre legend; Paul Naschy) but never fear you can rest assured that you haven't seen the last of Franco on these pages....

Dr 2. USES PERSIL.



EROTIC RITES.



POSSIBLE TASTE cont'd...

**THE DEMONS.** (SEX DEMONS) DIRECTED AS CLIFFORD BROWN. STARRING ANNE LIBERT, BRITT NICHOLS, HOWARD VERNON and JOHN POSTER.

A witch is burnt at the stake and before she dies she curses her accusers. The witch has two daughters, Margaret and Kathleen. Who believed themselves to be orphans. Both are nuns at a local convent. Kathleen is a pure and God fearing girl while Margaret is bored by the life of a nun and spends her time either daydreaming or writhing around naked in her room.



The witchfinders visit the convent and Margaret is accused of being a witch and is taken away for torturing. One evening Kathleen is visited by the ghost of her mother and then seduced by the devil. Kathleen then in turn seduces the mother superior before running away from the convent. She first visits an old witch and then goes about extracting revenge on her mother's murderer. Posing as a Spanish Princess she first seduces her victims before giving them a "Kiss of death" which turns them into instant skeletons! Margaret by now has escaped from her captors and meets with her sister again. Margaret quickly realizes that Kathleen has now become a witch, and denounces her to the local villagers who burn her at the stake. With her dying words Kathleen curses her accusers.

Though apparently trimmed by 30 minutes for it's British release this film is still a non-stop sex &

torture extravaganza and moves along at a breakneck pace. Couple this with a heavy bass + drums score and you have Franco at his sleazy best. Track it down if you can?

**SINNER.** (DIARY OF A NYMPHOMANIAC) DIRECTED AS CLIFFORD BROWN. STARRING LINA ROMAY, ANNE LIBERT, HOWARD VERNON and DORIS THOMAS.

Young, innocent Linda arrives in the big city and on her first day gets raped on a big wheel at a fairground. The incident deeply disturbs Linda and she turns to a life of sex and drugs. She has numerous lesbian partners and gets involved in pornography and prostitution to earn money. She chronicles her sad and sordid life in a diary. One day she meets a doctor who offers to help rehabilitate her but he turns out to be no better than all the other low-lives she has met.

Linda is now more desperate than ever and all she wants is to gain revenge on the man who raped her and ruined her life. One night in a club she sees the man who raped her. After getting him blind drunk on Champagne she takes him back to her apartment where he collapses asleep on the bed. Linda then slits her own throat with a knife and puts the bloody blade into his hand. He is arrested and charged with her murder.

The story is told in flash-back as the wife of the rapist/accused murderer reads through Linda's diary. When she reaches the end she is so appalled at her elmsball husband that she throws the diary into the sea destroying the only evidence that could have cleared him of the murder.

This is a very watchable erotic tale from Franco. Absent is the usual trademark nast violence but we do have a non-stop barrage of sex (mostly lesbianism) and mucho nudity. Above average porno thrills.

NEXT ISSUE: PAUL NASCHY.

THANKS TO: CAROL, DAR and BARRY KAUFMAN at VIDEO-MANIA.

AKA SEX DEMONS.

It started with a rape... and ended in death with a bloody vengeance...

**SINNER**

GEORGE A. ROMERO'S

# DAY OF THE DEAD

## HOW IT 'SHOULD' BE!

Don't let the title put you off! One of my very favourite films of all time is DAY OF THE DEAD! But recently I was lucky enough to pick up a copy of the script that was originally meant to be DAY OF THE DEAD the film! If you read the 'ZOMBIES THAT ATE PITTSBURGH' you'll know that the DAY...that Mr Romero wanted to make was halted by the old greenbacks....money....a serious lack of them! The script I got would have cost at least twice that spent on the one that was made but, one hell of a film it'd be!

Anyway what I'll do here is give you the low-down on the story as it is in this script. It has some scenes you'll know but loads you won't.

We open with a huge sprawling city, the streets empty except for some gates and abandoned cars. The gates crawl all over the scene. The sound of dragging feet and a zombie comes into view, he has no lower jaw and drips with gore! The scene changes to a Marina. In the foreground a skeleton hangs from a noose, "take me, Lord, I love you" hangs around its neck on a cord. The noose snaps and the skeleton falls, its bones scatter to the winds. Staying at the marina, the sound of a motor launch and it comes into sight. On-board are 4 men and 3 women, they are dressed as Latin-American guerrillas and look knackered. They pull up to the dock. The dock has a

boat-house and several fuel-pumps on it. The guerrillas jump from the launch and using a 'bull-horn' call to the city "hello is there anyone there? Hello. Hellooooo..." The city answers; the undead groan in unison at the sound of a human voice. Some of the guerrillas check for fuel, while the ones that remained on the launch start to panic at the groaning sound. As they landed they threatened to leave at the drop of a hat....the hat is dropped! They prepare to pull away and leave the others, as they do so the others see and start running to the boat. One woman is mesmerized by the moaning from the city, she stands by the fuel pumps staring into the streets, suddenly a hand grabs her from behind and a cold machete is held to her neck. There are 3 more attackers.....humane, not the undead. They open fire on the guerrillas and a gun fight starts. The guerrillas boat gets away but the woman onboard is injured. On the shore an attacker is shot and 2 of the gang (guerrillas) bite the bullet. The leader of the gang; MIGUEL takes cover behind the boat-house with SARAH and return the fire from there. As they do so a zombie appears through an open window and takes a chunk out of Miguel's arm. Sarah shoots the zombie dead and grabs a machete. She cleaves off Miguel's arm at the elbow and seals the cut with a fiery torch.

The undead are getting closer all the time, the gang are under siege from all sides.



THE MAN HIMSELF.



"READ THIS OR ELSE...."

Sarah fires at the front zombies but only kills one. Their main problem at the moment is the other attackers, the human ones. As they fire more bullets the attackers become more cocky, just then we see a flash in the water and the gang's boat is back, the wounded woman is driving and her male companion is firing. An attacker bites the duct, another runs into the open and is cut down by a hail of bullets, as he falls his gun spits out a round or 2 and ignites a pool of fuel on the dock floor. The gang are trapped, a wall of fire between them and safety. Sarah and another of the gang who remained decide they gotta go for it, they grab Miguel and dive through the flames. Still being fired on by the remaining attacker they reach the launch. The attacker is killed by the man on the boat, but he is injured too. They speed off and the zombies chow down on the remains of the battle.

We are on the boat now, the injured and insane are there. Miguel is both. The man in the boat, Tony, he is badly injured he lies and prays, his woman tries to help but it's no good. Miguel tells her "it must be done. You know this." he must be shot in the head, but she refuses "I'll do it myself....when it needs to be done." Night comes and the crew sleep, but the dead awake. Tony's woman sleeps, sleeps that is until hands grab her shoulders. Tony is up and undead. As she gains her last consciousness she sees him lunge and a piece is ripped from her neck. The scream wakes Sarah and she is first to fire, Tony's head is blown to bits, he falls into the sea and takes his woman with him. They circle the spot all night in the boat, but there is no sign. The sun rises and Tony's body is spotted being picked at by the seagulls. As they approach the woman now a zombie appears but is soon despatched by Sarah's bullets. Miguel meanwhile is going over the edge and the infection is starting to rot his brain.

An island comes into sight, its densely covered in trees. They dock and start to explore. Sarah and the other man lead the way while Miguel follows, his mind following even further behind again. They trudge through the heavy undergrowth until they come to mango trees, leaving Miguel on his own the other two start to pick some of the fruit. As they do so there is a huge sound that seems to be coming from under the ground? Then the whole forest floor starts to fall away. "It is some kind of elevator" the man observes! 30 feet across but an elevator that's for sure. It lowers but then rises again, this time occupied though, 15 military men in Khakis. We see not all of them are as they appear, some at the back of the lift are indeed zombies dressed in khakis! They all move off into the bush and the zombies follow at their own will. In a small clearing the team stops and set up machine guns on tripods, Sarah and the other man follow and watch from the undergrowth. A given shriek from the trees and after a few minutes zombies start to converge on the clearing from all directions. When they all are there they form a queue and from a frozen-box are handed lumps of meat....human meat! As they watch from the bush Sarah and Co' are set upon by another zombie suddenly appearing from the trees, to avoid making any noise Sarah pulls her machete from her belt and delivers a blow to the head of the zombie, splitting his head in 2. More zombies follow though, the other man panics and fires his rifle. The noise is heard by the officer in charge; RHODES who taking the zombies in Khaki makes his way to the direction of the fire. The zombies raise their army issue pistols and fire, they miss. The ordinary soldiers follow, pushing Sarah and co' into the woods. Her companion is hit but continues to fire. Just then from out of the woods comes a familiar face; Miguel, he's running and firing, obviously mad! He runs into the clearing, still firing but is despatched by the 'soldier' zombies. The other guerrilla, injured but alive tries to escape but is brought down by the soldiers, but not killed. Instead he is slung up on a tree and questioned by Rhodes, who leaves him there in agony. Whilst he has fun in putting a hand-grenade in the mouth of a zombie and watching him blow-up. When he returns to the tree the man suffering is over, the man has been shot in the head and saved from his inevitable fate. This really pisses off Rhodes and he demands to know who did it?



THE GANG - IN THE FILM.

Night starts to fall and the army detail have returned to their underground sanctuary. They are unaware of Sarah's existence, so with new found peace she stops at a stream and drinks. Just then the birds stop singing, wondering why she looks up from her drink and sees not 10 feet away a grotesque zombie standing on the other side of the river. She steps back in horror and is grabbed around the mouth by a hand....a human hand, a hand belonging to John; the leader of a small band of rebels, living on the island. They take her into their numbers and explain how they are out mapping the island, they've found 9 entrances to the underground so far and they're looking for more. Just then a door opens in the foliage and the military come up with some zombies in tow and the white coat brigade. Leaving the zombies up top they re-enter the door and disappear. The rebels kill one of the zombies who becomes un-ruly and start off for the other side of the island, to avoid the army if they come. Sarah does not agree with the religious stances of the rebels and ends up making for the launch that she landed in, if she can find it? On her own. She doesn't get far though, the night is as black as pitch, soon finding herself up to her waist in water and attacked by a zombie and several gators. John though saves the day, leaping from the trees like Tarzan and killing the marauding undead.



Meanwhile underground we discover the darker side of Rhodes. In a cabin he opens up a bag and removes the head of one of the soldiers killed in action at the clearing that day. He pushes the head through the bars of a cage and is taken by a zombie, a clever zombie, THE cleverest zombie. We see the zombie name on the door...."BLUTO". He moves on and past doors with other names, until he reaches one marked.. "BUT", he cowers in the back of the cell.

We are introduced to the doctors; Mary - the boss and Julie - her assistant. These 2 have little in common with the soldiers and nothing with Rhodes except they all hate each other. We follow Mary as she goes through the quarry surroundings and reaches her room. Outside there is 2 sentries, she spins and heads off before she's spotted. The sentries are

waiting for Mary's room-mate/lover Toby. Rhodes has it in for him. As she runs she sees Toby and stops him, they talk and he says that he's gonna get out, go somewhere, anywhere and he wants her to come. She wants to work, and the gear is here, not on some desert island. This decided they hug and Toby goes to the room where his fate awaits. The guards take him away.

Outside again John, Sarah and gang watch as Toby and 2 other prisoners are led out of the underground and into 'STALAG 17', this is a punishment block, a kinda town of its own filled with the droves of society. Sarah, John and gang enter a home made tunnel that leads to the town. It goes through a hospital ward too, a ward of desperately ill people. The head of this ward is Dr Logan, he is cutting the head from a corpse and inserting a long drill through its skull to kill the brain. The gang enter. Their guns are hidden away and Sarah gives hers up, reluctantly! They move away from the hospital and into the town, passing a bar full of pissed ex-grunts and fighting. John leads Sarah to a 'hotel', he tells her that from now on she's 'Isabel Sanchez', she died just days before but is still on the role. John leaves and Sarah enters the 'hotel', though it's more like the hospital; rows of cots, no privacy. She picks a cot and quickly drifts to sleep.

In the morning the town is awakened by Rhodes shouting into a bull-horn. He has found the zombies killed in the forest and wants whoever did it, and how they got out. He wants them so bad he's gonna kill 1 person each day, starting now and he shoots a woman who catches his eye...dead! Sarah is standing watching this, she is next to Toby but doesn't know her hatred of Rhodes is shared by her neighbour, she doesn't even know her neighbour from Adam! Rhodes then shoots 2 more and has the corpses beheaded, he throws the heads over the fence and into the hands of the undead that surround Stalag 17, they chew down heartily....This guy is mean!

Underground the zombies go through their paces, they learn to use forks to eat, to fire guns and try to be human. Mary (the doctor) enters the firing range. There she sees her star pupil, Bub. He demonstrates his gun firing skills and blasts a target to bits. Meanwhile we see that the rebels are inside the complex and with the consent of the army. They fix the video gear and sweep the floor, infiltrating every room. All except one that is, this room contains the real leader of all this; GOVERNOR HENRY DICKERSON. He is surrounded by his cronies and his 'yes men'. They are conducting a kangaroo court. They sentence a poor grunt to Stalag 17 before Rhodes joins them and the case of Toby (earlier sent to Stalag 17) is chewed over. Toby's girl-friend is also present, Mary. Though she is not allowed to defend her lover, Dickerson has everything his own way and this is no exception.

Evening comes, Dickerson is in his play room, a gym filled with exercise equipment. In one corner of the gym 2 zombies wrestle for a piece of meat. They fight until one is dead. They are surrounded by Dickersons cronies, placing bets and drinking to excess. The fight ends but neither zombie wins, soldiers kill them both. Mary is there too sat on the floor with a glass of wine, whilst on the various exercise machines girls sit, naked. Dickerson is a slob, a pined slob, he rants about how he'll conquer the world with his zombie army. The trouble is, he gets most he wants.

Back in Stalag 17, dawn breaks. Sarah is woken by the sound of soldiers in the camp. Rhodes and his men are back! They enter the 'hotel' where Sarah is. Rhodes is here to carry out day 2 of his threat. He raises his pistol and kills 3 of the rooms occupants, Sarah can't believe it. Hatred wells up inside her, she wants to kill Rhodes. Just then John turns up and calms her. She wants to give herself up to Rhodes and save more deaths. John convinces her that he'll still kill, he'll find another excuse. All the time Toby is listening and approaches them "it's alright, I'm a friend". They're sceptical but eventually start to trust Toby, especially when he gets a inflatable raft smuggled out to him. He wants to escape the island, trouble is the rebel gang want to blow-up Rhodes and the complex first, Toby doesn't agree. He just wants out! They talk him 'round though.

Later that night they talk plans, in the hotel, hidden by the noise from outside. Until they are disturbed, a panicked rebel butts in screaming about the doc; Logan and others. They've disappeared, they've taken the guns and the homemade bombs and gone to do the job without the rest of them. They can't Toby has people in the complex he cares about. They decide they must act fast. Their plan is to drug the occupants of the complex, using a native plant in the ventilator system, this they do, and leave it to do its work.

Meanwhile the Doc and his gang are at another entrance. They get in but set off the alarm. We see it blink on a panel but no-one is awake to see it, the drug has worked. Not on everyone though, Rhodes, Mary and Dickerson are in the gym again, they hear the siren blasting...one of the guards pushed it before drifting off. Sarah, John, Toby and co' also hear it and realise that the Doc is in. It's time to move! They get into the complex and proceed to the main maintenance shaft. Toby leads the way. He finds a intercom and contacts his friend inside, they arrange to meet, but he must find Mary, but first disable the system, they shoot the wiring. Trouble is by doing so the whole complex goes onto 'Evacuation' mode, the doors swing open everywhere, even outside...zombies move to the entrances. Inside the holding bay doors swing open and zombies come from inside. We see Bub. Soldiers panic. We see Rhodes and his men (about 8 of them) they are running wildly, they turn a corner and are faced by the undead, hundreds of them. Far too many to kill. Rhodes spots a door and they head for it, the soldiers dive thru' but Rhodes hangs on to kill as many zombies as he can, a man possessed.

BUB - HE STAYED.



YOU KNOW THE DRILL...HA!



DAY cont'd...

While all this is happening, Doc is getting himself eaten alive, but the rest of his gang advances into the complex. A complex that is filling with zombies, the moaning is deafening, they enter every part, the Gym, the corridors...everywhere. We see Mary running through the dormitory, she is followed by another nurse and a band of young children. They pass Rhodes and his men who follow shouting at them to stop. They ignore them and dive through a side door locking it behind them. They are faced with Bub and his band of zombies. Mary isn't scared she knows Bub, he's a friend. Rhodes' men blast the door, Mary sets the zombie army onto Rhodes, soldiers are cut to bits. Back in the Gym Dickerson and his party animals are attacked by the real party animals, the undead chow down, they dig into the fat bellies of the bosses, the gore finale...the big chow down!

Meanwhile the Doc's rebel team, or what's left of it, are attacked, there's only 2 of them and the leader is bitten. He struggles on though. Back with Rhodes, they escape Bub but quickly run into more of the undead, Rhodes is grabbed and bit several times, he keeps going though! He leads his troupe away, but they're straight into more zombies. They split and run in all directions, Rhodes is weak, he falls, as he regains his footing he looks up. He sees, standing in front of him hands poised and ready to fire, Bub. He has found his target. Rhodes runs but is hit by a shot from the zombie gun in the shoulder.



In another tunnel, somewhere, Mary and the children run. They near an entrance and we see Toby is there waiting for them, Toby and Mary fall into each others arms, but there's no time. The two teams move off to the cove where the boat Sarah arrived in awaits. As they board, from out of the darkness a zombie lunges, grabbing one of the women rebels he bites deep into her neck. John fires 2 shots and ends the suffering of 2. Swearing he tosses his gun into the forest and the boat leaves.

Back in the complex Bub empties the rest of his ammunition into Rhodes, but he still crawls, Bub follows though reloading as he walks. This is not the end, Bub doesn't give up, he raises his gun again and empties another 12 bullets into Rhodes. This time he's dead, his body slumps to the ground. Bub salutes it! Simultaneously to this Doc's rebel team reach their target and as a zombie bites down on the last member, the home-made bombs detonate.

In the escaping boat they hear the explosion and a sense of relief fills them all. We leave them all on a desert island, John baptises the children.....

Well it was a bit of a track but I hope you enjoyed that? What a film it would have made hay? IF YOU WANT A COPY OF THE SCRIPT, THEN SEND A CHEQUE (PAYABLE TO 'IN THE FLESH') TO THE EDITORIAL ADDRESS.....FOR £7.00 (INC' P&P) IT'S 155 PAGES OF GORE!!!

U.K. ONLY!

# COMING UP IN 4?

SCOTT SPIEGEL INTERVIEW - THE MAN & HIS FILMS, Mr TROMA - LLOYD KAUFMAN INTERVIEW, A LOOK AT SOME OF THE MORE OBSCURE TROMA RELEASES - PART 1, PAUL NASCHY - CORN FROM SPAIN!, MORE FICTION, MORE HOME-MADE HORROR, VAMPIRES THROUGH THE AGES, MORE STUFF TO GIVE AWAY!, A - 2 OF NASTIES CONTINUES!, HORRORS THAT GOT AWAY - PART 2, MORE POSTERS, MORE NEWS, MORE REVIEWS, MORE EVERYTHING THAT'S GOOD AND GORY.

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# SEQUELS: 2, 3 OR NOT TO BE? <sup>BY</sup> IAN WINWOOD

\*Okay class, hands up who knows the answer to this one. What do the films: THE EXORCIST, THE TEXAS CHAINSAW MASSACRE, HALLOWEEN, FRIDAY THE 13th, HILLS HAVE EYES, NIGHTMARE ON ELM ST, THE STEPPATHER, TOXIC AVENGER, DEMONS, REANIMATOR (to name but a few) have in common? Well firstly, they're all influential and well respected horror films that have appeared in the last 20 years, this much is so. However because of this (and the commercial success this inevitably entails) all the above films have noisily spawned bastard off-springs in the form of at least one sequel, all of which slosh around noisily on hype hill, and wallow greedily in their deformity and inferiority, wasting celluloid, stage blood, video tape and more importantly, OUR TIME!

So what is it? What exactly makes Lamberto Bava direct 'DEMONS 3'? Or Troda to show us 5 minutes of Tokyo market fish chopping in 'TOXIC AVENGER II'? Or for Leatherface to spare some poor D.J. girl in 'TEXAS CHAINSAW MASSACRE II'? What exactly starts the crapper turning? Simple....MONEY!!! For when what first time around began as a low budget exercise in film-making, capturing spontaneity and often brilliance, second time round becomes a wild imagination and talent hindered and chained by the praying syes of big business lusting ample payback, lucrative merchandising deals, continuous endings and most of all, the beloved 'R' rating. The result? A safe film. Not necessarily a crime in it'self but when the original film was forged in outrageousness and flair, a horror-by-numbers, sing-a-long-a-psycho sequel is no more than an exercise in greed and is so damned wasteful!

There are exceptions, 'DAWN OF THE DEAD' for instance or 'EVIL DEAD 2' which surpassed it's predecessor (HUU...?ED), or that 'TEXAS 2' showed a flair not evident in Hoopers original film (ahem!!!). However, whilst these arguments may have points of validity, for every Romero or Raimi on the sequel scene, there will be thousands more John Beachers, Ken Wiederhornes and other such 'artists' turning out such beauties as 'TEXAS 3', 'NIGHTMARE 5', 'STEPPATHER 2' and other cash register offerings. Further more, sequelmania symptoms also seem to be creeping in before the let film is made. i.e. Wes Craven's revelation that the idea for 'SHOCKER' was to create a character to rival Freddy (how about 'Willey B Coyote' Wesley?)

So what's the deal here? Who cares if Jason takes Manhattan? Whether or not Freddy is back? Or whether or not Michael Myers lives again? Okay then, please spare a thought for a moment, just think, if the money spent on creating Krueger pajamas, or paying Donald Pleasence head wax fee, had been spent on new ventures. Then maybe we could behold with our beady little syes such original gems as 'OPERA', 'BAD TASTE', 'HENRY', 'RE-ANIMATOR', 'EVIL DEAD', 'INTH-UDER', et al...I mean really what next? 'HENRY GETS MAD & KILLS SOME KIDS?' or 'BAD TASTE 2:DEREK KILLS SOME ALIEN KIDS?'

Can't wait!!



TOXIE SIGNS UP FOR No. 4.

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# REAL LIFE HORROR

## PETER KURTEN "MONSTER OF DUSSELDORF"



You may well have heard of Peter Kurten, or more likely you may know him by his more popular name of "THE MONSTER OF DUSSELDORF". He was born in Cologne - Mulheim on May 26, 1893. He was one of thirteen children, his father was a hard working man but unfortunately an alcoholic as well. His father was renowned for maltreating his wife and more so his children. In 1897 he was sentenced to hard labour for attempted incest!

Peter Kurten began his criminal career while still an infant. There is reports as far back as five years old, that Peter was apparently playing with a few mates on a raft when one of them fell off into the water. Instead of helping the poor boy to get out of the water he reportedly did his best to keep him under the water. Also at this age of five he had another friend, a friend much older than himself. The man was a dog catcher and taught Peter how to catch the dogs and kill them, most wierd though he also taught him how to masturbate them! Later on in his teens Kurten would practise bestiality with farm animals. One of such a vast amount of perversions was to stab a sheep whilst having intercourse with it, he loved to hear the animal scream. He was also known for taking a particular liking to drinking blood. On one such occasion he cut the head off a sleeping swan and gulped up its blood from the stump!

In 1894 he moved to Dusseldorf. At fourteen he assaulted a girl in the Grafenberger woods, these wars to be the scene of many later crimes

committed by Peter. He finally moved in with a woman, her name being Frau M. This woman had strange perversions too; she liked to be badly beaten and choked while having intercourse, this naturally increased Kurten's innate sadism. Sadly their relations became strained, Kurten began threatening her on many occasions. This led to Frau M. notifying the police where upon Kurten was jailed. Discharged at seventeen he lived largely on the proceeds of theft and burglary, this also resulted in more prison sentences for poor old Pete! In 1904 he began arsonist attacks, on many buildings, frequently managing to remain near the crime to watch the firemen douse the flames. The general excitement created in his adictic joy and gave him sexual satisfaction.

His first murder was in 1913, he broke into the home of one Peter Klein, fully intending to rob him. On entering the bedroom hoping to find jewels he instead came across a sleeping girl in bed. She was Christine Klein, aged eight years old. He choked her until she was unconscious and then slit her throat with four slashes. This began the reign of terror... In 1923 Kurten married. Between the years of 1923 and 1929 he assaulted various women (and probably animals!)



# ZOMBIE

...THE DEAD ARE AMONG US!

**WE ARE GOING TO EAT YOU!**



WE ARE GOING TO EAT YOU!



**ZOMBIE**

...THE DEAD ARE AMONG US!

Peter Kurten cont'd...

After a series of attempted murders he killed again on August 24, 1929. Two girls; Louise Lanzén and Gertrud Hamacher were tempted from a fairground by him. Into an isolated meadow. It was here that Kurten murdered both of them. Louise aged thirteen was strangled and stabbed, Gertrud aged five had her throat cut. Kurten also started to copy one of 'Jack the ripper's' habits of sending messages to the local newspapers. Two of these messages read; "DRINK BLOOD TO THE NEXT VICTIM" and "BLOOD, BLOOD, I MUST HAVE BLOOD". It was the attempted murder and rape of Maria Butliss that led to his arrest on May 24, 1930. She was the only person picked for murder that he took back to his own home, while his wife was absent. This was the fatal mistake. On the 22 April, 1931 Kurten was convicted of murder in nine cases and of attempted murder in seven. The death sentence was executed on July 2, 1931 in the yard of 'KLINGELPUTZ' prison in Cologne.

Written by Joe

BOOKS: THE LIFE AND TRIAL OF P. KURTEN - MARGARET SEATON WAGNER.

Quits a short one this issue. I'm trying not to repeat any of the nasty people featured in 'Murder Casebook' but if you want to know more about Peter Kurten, then he was mentioned in No 15 of said publication...Ed.

I'm still after any information on 'HENRY LEE LUCAS' ? Has anyone even him mentioned in any reference books? No more me!...Ed.



UNLIKELY LOOKING MURDERER.



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# THE TUNNEL (BOY AFRAID) BY DAN CRADDICK.

The canal glistened in the dark, an oiled rope caught in a waning moon, reflecting across the underbelly of the tunnel. A boy is walking along the slick towpath, feet sodden and stained from the water-logged gashes in its surface. He saw the tunnel begin, nearer every footstep no matter how tentative, a corroded iron arch held together by rusted bolts set in old stone and modern concrete. He spat. It hunched rather than stood, one century of pressure giving it a stoop, the traffic which pounded it's back due to he diverted soon; a new overpass bridging clean air. The boy bathed in the warmth that such a thought was capable of. The old bolts could he sheared and the stinking, dripping tunnel could sag until it finally drooped into the lifeless water it arched, never to surface for air again. It could lie under 9 feet of rifle-gray water and rusting frame, sunlight could resume it's previous course and he would be able to see home through the tangle of coiled lanes which he headed for every night.

The tunnel stopped this. No view. Shadow on a sunny day, an impenetrable coating on a cold, wet winter evening such as this one. It ran for about 30 feet. About 60 for a small boy. A worn hole through the thundering road that lay above, the town's

juggler, bringing lorries and cars. Money. A continuous roar. The tunnel a by-pass artery. Once into the ring of shadow that signified the start of the tunnel, the dark began and reigned for more than a minute, impure and unwhole. An absolute nothing. Eyes open eyes closed, it made no difference. Time limped in the tunnel, almost to a standstill. Daylight having no authority in there, time was different if it functioned at all. The boy still waited outside, all of this lazily spinning in his head not fast enough for him to place reins on and direct. Sluggish and useless but there. It was always the same. Always there.

No light until the other side. No rails. Water to the left, moist brick to the right. The boy walked in. Keep to the wall.

Hands and back to the wall, warm and damp like old rubber, not really tangible. Knowing that there is no other option is enough to make fear thrive. There was no immediate way around, just

through, down, under and out of the other side. He knew this anyway but still hoped as he did every time the tunnel faced him like a rotten mouth. The noise was the worst. It howled above incessantly, leaving no space for any other. Thunderous and angry it filtered down from the road above and through the crumbling vaulting of the roof, turning to yells and groaning screams. Rubber on stone, metal on metal. Harsh and hysterical, it screamed over the roof and slid down the walls, over the moss coated bricks and into the water.

This was the tunnel. Complete cacophony in the black all around. No sound of your own breathing audible it was possible to feel dead. Any thoughts being dissolved as the white noise elevated and elevated, total and murderous to a screaming pitch. That was one part of the tunnel, the other being nothing. The timeless void of a mother's womb, but after a stillbirth. Not safe but dangerous and ice cold.

The boy had to laugh even though it hurt as he instinctively grabbed for a guardrail long smashed by vandals. He continued, feeling the slope of the brick as it led towards the middle. That was where the steps waited, eerily fatal if not taken with care. They represented the half-way mark, 3 hard flags going down, a short plateau and 5 going up again, leading towards the other side. He was careful and at the right



ARTWORK BY DAN CRADDICK.

### TUNNEL cont'd...

moment grabbed at the existing rail, it's purpose even respected by the vandals. Many people had fallen through the darkness and into the waiting water, pulled in and sinking only to rise again in newspaper headlines.

But it's difficult to take care when self control no longer held the body. He crept down the first step only to fall down the next, tripping to the bottom. He lay on stone, tasting dead water and grit. He lay on his chest, deafened and blind. The feeling far more acute when not actually moving. Blind tinitus.

Starting to cry, although it remained unheard, the boy tried to reappraise his situation. On the ground, all sound and nothing else. Encased in a body bag of iron and brick.

Slowly he raised himself onto trembling legs and continued to move. Up the stairs and nearer to the end. Having lost control on the stairway his fall had cloaked him in the final terror of nothing. No objects for eyes to see and feel the contours. Only a hard elate of nothing, stinking of stagnant water. Even nightmares have some sort of colour.

The wall continued to slope as the boy moved further, in and along. The end would come soon and there would be a straitlight. A warm sodium haze to rest in and recharge cracked cells, not yet though, there was still nothing. The same eyes open or closed. The trail continued, more of an alley than a path. Far more...tighter. Stone against both arms. Possibly he had taken a wrong turning. There is no turning. Something was terribly wrong. He began to sense sounds rather than hear them above the din. Noises more immediate, not above but around and closer. He ran further, a few yards was all he could manage.

....And tighter.

He came to a forced standstill, unable to move any further in either direction.

Trapped. Locked in a stone vice. The walls had moved. They gripped

The boy knew but it was too late to think as the water thrust at him, hemming in every inch of spare air, it sunk his scream.

The tunnel constricted again, forcing most of the boy outside himself.

Flat, thoroughly flat.

Dead.

One old man did say to anyone who would listen that he couldn't find the tunnel that night. He had to cross the motorway instead.

"Bloody madnes it was...". Friends blamed the crown and sceptre on the corner.

If he had looked more closely, tried to penetrate the surrounding gloom, he would have seen the tunnel. A lot thinner, barely 5 feet of concrete. 2 strips.

No entrance, hardly a slit.

If he had stayed longer still, he would have seen the strips reverse, haltingly at first. Forcing brick and metal back, left to right and right to left. The bridge opening again. Opening for tomorrow and more people. No notes of the metamorphic, just the clatter of cars and lorries above.

Anyway, no one listens to the old these days.

### **Johnnie The Knife Wielding 4yr old (and his puppy) —**



Johnnie was at school & pup was left with his Father - FRED (the fork wielding 34yr old), who was in the shed, sharpening and getting the blood off his fork. Puppy was outside, barking and scratch-ing himself. "Shut up you little Bastard!" Fred shouted



but puppy kept barking "shut the FUCK UP, or die!" as Fred came running from the shed with his fork in hand. "Right where are you Shit-bound". WOOF! WOOF! WOOF! "You've had it too easy for too long, it's to the test lab" for you, NOW!



Puppy ran away but Fred chased him, stabbing with his fork but puppy ran & ran. Soon Fred was tired, so puppy played dead, but that didn't fool Fred he had enough energy left and as puppy laid playing dead "now I got ya, let's party"

# HOME MADE HORROR!

# ROULETTE & DEATH LEAVES NO FOOTPRINTS..

The trouble with these 'home-grown' horror films is, when you review them you've pretty much got to forget all the usual ideas when watching a film. Most of them are made on a shoe string budget, to say the least. And these are no exception..

**ROULETTE** (Dir: JUSTIN S. Crew: ROB W., JOHN, JAMES W, PAUL H. & TONY C.)  
I think Roulette was made on a budget of about 50p? But you gotta start somewhere. The roulette in the title refers to the old movie favourite of..Russian Roulette.



The players of which are gathered around a pile of money and junk, they are shooting themselves up with drugs and booze. A gun is produced and one bullet put in the drum. The gun is passed around and a shot taken each. These aren't the luckiest people you'll ever see, they all bite the dust, one by one



until there's 2 left. One of which picks up the gun points it at his head, but no he's got a better idea....The other guys head....BANG!! Now there's one, he grabs the dosh and off he goes. There's no dialogue in ROULETTE but the music is quite moody. It's filmed in 8mm, then converted onto video. It's a pretty shit conversion too, but that helps, it makes it very grainy and adds to the mood. There is a few glaring continuity cock-ups but, who cares! Ohh yeah, Roulette runs for grand old time of 5 minutes, without titles. There isn't much gore and what is there is hard to see as it's very dark. Apparently their next effort will be well over the top and more like 45 minutes, last I heard it will be called 'THE EVIL WOODS' and your beloved Editor is set to appear in same (see EDITORIAL, page 2.) so watch this space for more news.

**DEATH LEAVES NO FOOTPRINTS IN THE RAIN** (Dir: JUSTINO CAVELETO, Crew: ?)

I don't really know very much at all about this one! The budget once again is I think about 50p or maybe £1 for this. The Director/Writer/Producer...etc is a man with a varied past, from being a model (for Women's mag's??), selling cameras, film etc... and eventually got into photography and film-making. He has done (I think?) 5 films to date, of which D.L.N.F.I.T.R. is the most recent. It is put together as an anthology of 4 stories linked by 'death'. One



is a guy dressed in women's underwear talking to a severed head of a girl about death..weird! Another is a bearded bloke in his underwear saying "I want to be a woman" he reaches behind himself and grabs a meat-cleaver, he lifts it and chops off his dick! There he sits in a pool of his own blood. D.L.N.F....



is also filmed on 8mm...I think and is very basic in most respects, including the gore which is quite prevalent. The camera seems to go nuts when the gore comes, I don't know if this is intentional or just a bad print? I suppose DEATH.... is not that bad? It doesn't make a lot of sense...not to me anyway, but maybe I had a bad day? I think given a bit more money Justino could come up with fairly decent stuff, the imagination is there. Not bad!!!

# SPLATTERFEST 90

The Time: 12.00am, 24/2/90

The Place: THE SCALA, KINGS CROSS, LONDON.

The Queue: Reached all around the corner and down the road. If the size of the crowd is any sign of the quality of the goods, then this'll be a corker! But will it? You seem to walk down the street these days and trip over a horror festival, O.K. so I'm exaggerating a bit but there is a few about, how will SPLATTERFEST 90 stand up? One thing for sure as far as guests go, this is hard to beat:- JOHN Mc NAUGHTON, SCOTT SPIGEL, BUDDY G., BRIAN YUZNA, S.P. SCOTOW, GREG NICOTERO.....To name just a few. WOW!!! It just gets better too, guess what kicks it all off....HENRY (Film of the last decade!) Front row seats and we're off again, once more into the breach, my friends! After a short introduction by Mr McNaughton, his film....

HENRY Dir: JOHN McNAUGHTON .

If you read No2 of I.T.F. there's nothing I can tell about HENRY. If not, then all you need to know is the word 'masterpiece' was written just waiting for HENRY to come along . The story follows Henry, his flat-mate Otis and Otis' sister Becky. Henry is basically - A nutter, of the 1st degree, a homicidal one at that. He kills for fun and quickly gets Otis to join him in his "hobby". But Otis being the sort of person not to do a thing by halves gets carried away & takes out his new murderous desires on his sister, much to Henry's disgust (some things are sacred!) and is Otis' undoing in the end.....Ray that was one hell of a sketchy review! Well if you want the real thing see I.T.F.... Safe to say HENRY is one hell of a way to start this romp!! Who cares what the rest of it's like, it's worth £20 just for HENRY!!



A visit from our master of ceremonies, no not Justin (he chickened out!) but FANGSOOO' reporter Phil Nutman, introducing.....

HORROR SHOW Dir: PAUL HART .

Running just under 5 minutes, HORROR SHOW is the shortest film showing and to be honest one of the best! We start with the occupant of a room/bedsit sitting in a chair, banging 2 - 6 inch nails into his head with a hammer and connects electrodes. He hits the switch and fries, the camera pulls back & we see a bag wriggling on the table. This is M&W, now we're into colour and the next occupant of the room enters (we presume years later?) Goes to sleep but starts having weird dreams. We still see the bag there and still wriggling. He wakes, opens the bag and something jumps into his mouth from the bag. HORROR SHOW takes a lot from the likes of 'BRAIN DAMAGE', 'NIGHT OF THE CREEPS' and 'DEADLY SPAWN' but that's no bad thing! There are a few genuine shocks, mostly in the dream sequence. Where it meets 'NIGHT OF THE CREEPS' is the beastie he pukes up (the occupant of the bag) a big slug! Which turns into a bigger many toothed creature ('DEADLY SPAWN') and drives our hero to the final image of a rubber-room and straight-jacket . I don't know if anyone will ever see this on video? I doubt it? Hell of a shame!!! We move onto the worst/best film of the night.....or is it best/worst film????

RABID GRANNIES Dir: EMMANUEL KERYVX .

Is it French? Is it Italian? Is a one hell of an awful film? Who knows, who knows & Yep....I love it! RABID GRANNIES is one of the wildest films you'll ever see: that's for sure. THE SCENE: The birthday celebration of 2 lovable old biddies. THE GUESTS: A bunch of slob, rotters, weirdos, outcast priests and the 2 equally lovable brats. THE PLOT: 2 biddies birthday, family of slob come to celebrate, 'black sheep' of family not invited so takes vengeance by sending evil box, biddies open box and take in fumes, become monsters, eat all guests, unstoppable. All this can be summed up even more with one word 'TROMA', for this is one of theirs and don't you know it!

## SPLATTERFEST 90 cont'd...

The dubbing is pretty awful, this just adds to the obvious comedy intended here! I think it is intended anyway? The biddies first victim is a female guest who is pulled along the diner table and has her head bitten off by a Gran' who's mouth grows full head width. Needless to say the gore comes in buckets and is better done than you'd think. At one point one of the brats goes missing. Her parents go looking for her and find her....well some of her anyway, her leg gets thrown down the stairs at them & we see her sat next to Gran' on her stump. I don't think there's much chance of this making it uncut in the U.K. even though it's very tongue in cheek. Anyway the guests split up (no pun meant) and in small groups try & kill the gruesome gran's but to no avail, one by one they all end up in bits. Apparently there is plans for a straight to video release? So check it out. Now time for a shockumentary on.....Well a God of the horror genre.....



THEIR KIDS LOVE 'EM!

### DOCUMENT OF THE DEAD Dir: ROY FRUMKES

Firstly I must say, most of DOCUMENT was very hard to understand, due to pretty crap P.A. but the pictures were great! It follows the career of GEORGE ROMERO, from NIGHT.. to DAWN.. Including MARTIN and other bits, even his early beer ad's - which were pretty corny, believe me! It does mostly concentrate on DAWN OF THE DEAD though (a personal favourite of mine!) and takes you through a lot of the production as it happens. This caused great hilarity amongst the crowd thanks to the 1977 wide lapels, flares and awful 'Stareky and Hutch' gear. I know a lot of people were looking forward to this treat and it's a shame the sound was so bad but what can you do? After the film Mr FRUMKES came out for a chat and promised DOCUMENT.. was getting a U.K. release some time soon (on video) I'll believe it when I see it! God is that all the time!! It feels like about midnight???. .....

### MANIAC 2 (PROMO) Dir: BUDDY G.

Not much to show really, what they managed to shoot before the untimely demise of JOE SPINELL. MANIAC 2 is connected by name only with MANIAC, his (Joe's) character is a more likeable murderer (if that's possible?) than MANIAC's scalper lunny. This show reel is if nothing else a glimpse of what could (and should) have been for its star and driving force JOE SPINELL, R.I.P.

Still on the subject of BUDDY G. a full film this time.....

### COMBAT SHOCK Dir: BUDDY G.

Few films have managed to capture a mood like COMBAT SHOCK....It doesn't only capture it though, it grabs it by the balls and shakes it around and you feel you know how it feels as it does the same to you.....I tell you what why not continue this review on the page after the BUDDY G. interview EXCLUSIVE?!! Don't forget to come back though, I haven't finished yet.

A quick change of projector and it's onto 8mm for.....

### CLEVELAND SMITH & WITHIN THE WOODS Dir: SAM RAIMI & CREW!

CLEVELAND is a INDIANA JONES spoof done in the inimitable style of Mr Raimi and his cohorts. It stars BRUCE CAMPBELL as the title star and is the closest thing to a live action cartoon you're likely to see. He gets chased by a huge ball at one point and run over, sticking to the ball and spinning with it. Another time he's chased by cannibals, so he jumps in a boat and from there onto a island that turns out to be a monsters back. A lot of this is done with pretty awful plasterine models but is great fun and ends with a terrible joke about the 'waders of the lost park' OHHEHHH!!! WITHIN THE WOODS on the other hand is a more serious romp. It was designed to show the elements to be used when making EVIL DEAD, it was therefore made before EVIL DEAD and lacks a lot of the suspense and style E.D. possessed. Even so WITHIN THE WOODS is great entertainment if only spotting the scenes used in E.D. and the actors.

These things really do seem to drag sometimes and here's one of the films that make it happen.....

THE LAUGHING DEAD Dir: S.P. SOMTOW .

You know the sort of films that start off well then go down hill rapidly? Well here comes one now.....THE LAUGHING DEAD. The story follows a priest with a less than angelic past. He organises a 'pilgrimage' to some weird voodoo town and amasses a gang of outcasts and weirdos to accompany him. On the way there they encounter some kind of ritual involving a stiff who gets run over by their bus and while they're not looking gets up and legs it! The talk naturally then turns to the undead and the ritual people bringing all sorts of complicated hocus about zombies? The upshot of which results in a basket-ball match between the living & the dead....I mean, who ever heard of zombies playing basket-ball? This has to be the saddest excuse for a zombieploitation film I've ever seen? Why not just make a basket-ball film and leave the zombies to those who know what they're doing!! On the up side though (if there is one?) There is quite a bit of gore and it's pretty well done - at one point a girl pulls her heart out from her chest and holds it (still beating) in her hand. Does some gore make the film though? I don't think so.

Another drag bag hits the screen, time for a sharp exit, but no such luck...What I do for a story.....

TOXIC AVENGER II Dir: HERE & WEIL .

What can I say about this? What we have here is a no holds barred comedy, in the inimitable style of the team at THOMA. You can forget the original, where that concentrated on the graphic gore and intense violence, T.A. II tries to be a goreless comedy, and succeeds. I must admit I prefer the gore and violence if it comes to the crunch! But T.A. II has a charm in it's own rite. If it wasn't a THOMA film though it would just be awful, as it is it's likably awful. Forget what you know of 'TOXIE' from the first, take T.A. II in a totally different spirit, expect a live action version of 'ROAD RUNNER' or 'TOM AND JERRY'....if you do then you'll be prepared for; TOXIC AVENGER II.

TOXIE still lives in THOMAVILLE, he has cleared the streets and the locals live their happy lives in peace. Peace that is until APOCALYPSE CHEMICALS turn-up on the scene and blow-up the blind home where Toxie and his girl-friend live. They both survive and Toxie goes after revenge. Apoc... see him as their major obstacle to turning Tromaville into a chemical plant, this decided they think up a cunning plan to get Toxie to go to Japan and find his father. There they get an anti-toxie serum and try to kill him with it..... Not the best story you'll ever hear, and frankly not the best film you'll ever see, but the more you see it, the more you get to like it....I think....I hope!! Anyway turn to page 31 and you could win T.A.2?

THE COMIC Dir: WHO CARES?

Imagine Rita Fairclough meets Cilla Black, that's the star, O.K.? Now imagine a horror film with Cilla Black in it? About as entertaining as dry rot! That's the comic! Why.....?????

I really hope this gets better, I remember thinking? As if by magic, the shop keeper appeared with.....

BRAIN DEAD Dir: ADAM SIMON .

Maybe it's because (I'm a Londoner...) the match sticks holding my eyes open were getting in the way by this point? But BRAIN DEAD really lost me several times. The story (I think?) revolves around a brain specialist, mostly working on a theory about paranoia. He is called in to test his theory on a government employee who after learning some important data 'fakes' madness, or does he? The Doctor is called in to find out.



SPLATTERFEST 90 cont'd...

I don't know if you saw the stills from this in various mags? They showed a guy with the top of his head removed? I'm afraid this pretty much is all the gore in BRAIN DEAD it is excellent stuff though, very realistic. The acting is top rate & the whole thing stands head & shoulders above the last 3 films, even though a tad confusing in places. If I said ROGER CORMAN to you, maybe you'd understand, I did. Quick pass me those pink tablets, it's what....4.00 in the morning? This better be worth waiting for! Sequele are so

"SO YOU THINK YOU'RE DEAD?"



often not.....  
BRIDE OF REANIMATOR Dir: BRIAN YUZNA.  
Ever been on a roller-coaster? I have.  
BRIDE OF REANIMATOR, after the credits (same credits and music as REANIMATOR) You're straight into the blood & guts. We join Herbert West and Dan Caine in a field hospital some war, somewhere? They are frantic, trying to keep guts and organs from falling out of the injured soldiers, and we see West is still injecting the luminous liquid while the bombs land all around them. With not much success as ever. The hospital is destroyed but our boys leg it, just in time and join the staff back in a good old U.S. hospital. Here we meet the pathologist/doctor

who worked on the original aftermath of the theatre scene in REANIMATOR, he has all the bits in a cupboard, all that is except the head of Dr Hill which a local police detective comes across in a circus side show and adds to the rest of this collection. Meanwhile Herbert & Dan manage to break into the cupboard and steal the heart of Megan. They continue to experiment with the reanimating fluid in the basement of a newly rented (but by no means new) house, including making bits come to life. There's some great stop motion stuff with a creature made from fingers stuck together and an eye on the top running around the living room while the detective is victiming them. Now they have Megan's heart though Herbert's imagination runs riot and he convinces Dan they can build her again with parts stolen from the hospital and the heart as the centre. I guess it's a kinda modern day 'Bride of Frankenstein' but with loads of gore! BRIDE is as sequele go a great film, they still maintain the humour and sick-black elements of the original, whilst keeping it original in story. The effects are superb (K.M.B. do it again!) and at the festival GREG NICOTERO brought the original BRIDE model to show, along with lots of other stuff. The only bad point in BRIDE is when Dr Hill's head is reanimated and his wings grafted on, so he can fly around, this is pretty stupid! Apart from that though well worth waiting for. After Bride, enter BRIAN YUZNA stage left. A quick chat, not much to say about BRIDE though and we're onto.....

EVIL DEAD II Dir: SAM RAIMI.

Well what can I say about this baby? I don't think I'll bother saying anything, you've heard it all before! Except what a great film and an even better excuse for a kip, not that I need one?

Somewhere among all this stuff there was also a HARDWARE promo reel too, I can't remember where though? It looks from the small snatch shown that HARDWARE owes it's origins very much to the TERMINATORS of this world. More of a machine gone mad sort of thing though, as opposed to man v's machine in TERMINATOR. The bits shown, if nothing else proved just how much will be missing from the U.K. version when it hits the shelves. HARDWARE is pretty over the top, gorey stuff, that's for sure! It was apparently made (or partly anyway) in the U.K. and is compared to 'EVIL DEAD' though God knows how? I don't recall any robots in EVIL DEAD? Do you? Ahh well, only time will tell.

& that was it for SPLATTERFEST 90, the first of many hopefully! I went to the first BLACK SUNDAY too and they had nothing on this baby, keep up the good work JUSTIN!!!

... ..

# COMPETITION TIME WIN! TOXIE 2

To celebrate the June release by 'Virgin Vision' of that sequel to beat all sequels, TOXIC AVENGER 2 we are giving away 10 copies...no not 8, or even 9 but 10 copies of TOXIE's second romp through the world of crime-busting in the city of TROMAVILLE.

In order to win one of these babies then all you gotta do is answer the simple questions below:

- 1) NAME THE ACTOR WHO PLAYED THE TOXIC AVENGER IN THE ORIGINAL FILM?
- 2) WHAT WAS THE NAME OF TOXIE, BEFORE HE FELL INTO THE DRUM OF TOXIC WASTE?
- 3) WE ALL KNOW THAT TROMA COME UP WITH SOME OF THE WILDEST TITLES FOR THEIR FILMS. AS A KINDA TIE-BREAKER? I WANT YOU TO THINK OF THE STUPIDEST, MOST ORIGINAL TITLE YOU CAN!

Assuming you got the first 2 questions right, then the 3rd will be judged by me and my sick sense of humour!

All winners will be notified in I.T.P. 4, where I'll print the answers and the winning titles.

This competition is open to pretty much everyone, as long as you live in the U.K. somewhere! Sorry, the rest of the world! I'm not getting into 'customs shit'!

Anyway give it a go, they've got to go, or I'll have to keep them all for myself.....that'd really upset me!!!

Thanks to Virgin Vision and Winsor/Beck for doing this.

Special thanks to: HELEN WHITE.



WIN!  
TAT  
TWO  
XING!  
GER

TOXIE COMES BACK FOR MORE!

# REVIEWS

## PRINTED MATTER

### CULT EXPLOITATION MOVIE POSTERS

EDITED BY ALAN BETROCK,  
SHAKE BOOKS (THROUGH 'TITAN')

Have you ever wondered where the obscure old film posters featured in fanzines etc...come from? Well here's another load for you to wonder about. What they've done here is put together lots of the suckers in an almost A3 size, newspaper (but better) style book/mag'. Most of the titles are pretty damn obscure sleaze/trash stuff bordering on porn! With such classic titles as 'AFTER MEIN KAMPP', 'MY NARE LADY', 'TEACH ME HOW TO DO IT', 'BOOK IT TO ME BABY', 'SLAVES OF THE SIN-DICATE' & 'SEX AND THE SINGLE SAILOR' you can imagine the sort of stuff we're dealing with here! There is some more well known stuff though, like 'COLOR ME BLOOD RED', 'FASTER PUSSYCAT! KILL! KILL!', 'LORNA', 'THE GHASTLY ONES' & 'MOTOR PSYCHO' to name just a few! There are 130 all together, each one a classic of their time (better than the films I suspect!) This is really a jolly romp and each poster a great laugh, you can't help wondering if they ever sold any of these films, the advertising is so corny? I bet they didn't expect them to get a cult following all this time later! Buy it if you've got a sense of humour, you'll love it! (PRICE: £2.95) (S.C.)

### THE AXEMAN COMETH

JOHN FARRIS.  
HOODER & STOUTON, £11.95 h.b.

Farris has done some good work in his time and this is another addition to his long list of masterpieces. The novel is unusual, it is treated as a lengthy short story and read in one go, as Farris explains in his prologue, there are no chapters and no convenient breaks in his skillfull narrative, as the reader you have to psychs yourself up, sit down and dive in!

The plot is an original one; during her teen years Shannon Hill witnessed the brutal slaughter of her family by an insane axeman... many years later she finds herself trapped in a lift late at night during a power-out, she is all alone, just her, the darkness and something else. Her ex-boyfriend is hit by intuition and rushes to her rescue....but who is the axeman?...What stalks in the darkness?... and why has any sense of rationality gone out the window?

The characters are surprisingly dimensional considering they are all thrown together in a racy maeloe over very few pages, and the narrative cruises along - skipping over many events, but faltering at others - in such a way that you're hardly aware that you are ploughing through one-hundred and fifty pages of intrigue.

The ACTION  
BEHIND  
THE  
HEADLINES

Cycle  
Maniacs  
Assaulting  
and Killing  
For  
THRILLS!

X THE  
MOST ADDICT  
FILM YOU  
WILL  
EVER SEE!

Motor  
Produced and  
Directed by  
RUSS  
MEYER  
Psycho



THE AJORMAN COMETH cont'd...

I was overwhelmed by Farris' ability to captivate and chill me as my eyes danced eagerly over this exquisite tale...and unlike most shorts we are not cured with a corny conclusion. Bien. (A.M.)

## **SONGS OF A DEAD DREAMER**

THOMAS LIGOTTI.

ROBINSON PUBLISHING, £5.99 Large p.b.

What a find this is, never heard of the author before but apparently he has operated in fan-circles for some time, and if all his previous work is of this calibre I wish I'd discovered him before!

Songs.....is a bone-grinding, mind-crushing anthology of anxiety, inducing short tales guaranteed to create a subtle unease. Ligotti has a very acute style which instantly creates an atmosphere regardless to the content of the plot, I'm sure if I were to pick up another work by this author I'd recognise his touch instantly. I tell no lie, at some points during this book I genuinely wanted to put it down and never return to it...such is its dark and icy nature.

The actual stories vary widely from subtle tales of escaped psychos to the straight-forward stories of magic, all beautifully told and uniquely imagined - no signs of plagiarism here, the inspiration is all Ligotti's own. To blast a little Ligotti does give his work an air of pretension which reaches a peak with a lecture to the reader on how to write a horror story, to be honest I didn't know how to take it.....perhaps during this one chapter I was missing the point?

With such works as THE FROLIC, THE LOST ART OF TWILIGHT and DRINK ONLY TO ME WITH LABYRINTHINE EYES included between the covers of this publication, fans of the macabre cannot go wrong....it might not appeal to the Sean Haden fan as much as the Poe fan, but both will enjoy! I can't recommend it highly enough, here's to you, Ligotti. (A.M.)

## **BARE BONES- CONVERSATIONS WITH STEPHEN KING**

EDITED BY TIM UNDERWOOD AND CHUCK MILLER.

S.E.L., £3.90 p.b.

So who exactly is STEPHEN KING? He is in my mind the best horror novelist in my lifetime, but what is this guy like? Imagine when I got my hands on this publication, my delight! My anticipation! This is a book to bring me into the mind of my personal deity! I would at last understand a little more about one of the men who shaped my life!

What a pile of crap, eh? This has got to be the least rewarding, least pensive, and least informative read on the shelves of the horror section. In no way is my opinion of King altered, the interviewers are to blame. Over and over again, the same questions are asked and roughly the same replies are given.

The format of the book might be to blame for some of its short-falls. Spaced over the three hundredish pages are seven chapters, each chapter dealing predominantly with one subject; King on his early years, King on the movies, etc, etc... Read one in a chapter and you've read them all, being a piece from Mayfair or from Monsterland ...it's all the same.

Naah, until King publishes an autobiography, or until the archholes with the opportunity to interview him ask some decent questions we'll have to make do with hackneyed and repetitive work like this. This is one that any fan of Stephen King will want to buy....I did....have you ever felt a right tit? (A.M.)

## FILM / VIDEO

### SANTA SANGRE

Director: ALEJANDRO JODOROWSKY.

U.K. Distributor:

What we are dealing with here people is one wierd cookie! SANTA SANGRE pretty much defies description...I hate this job sometimes!

The film starts with a lunatic in a tree at the local nut-house, he has a giant eagle tatooed on his chest and lives on raw fish. As the camera zooms in on him we move away and into his past. A past that shows us his father and mother, we see they work at a circus and their son does too. We also see his father has the hots for the tatooed lady - she's one hell of a woman, that's for sure, too much for one man, but he's no ordinary man! Dad is the knife thrower at the circus and pretty handy with those things as we find out. One night he is about to jump the bones of the tatooed lady, his wife sees them and grabbing a glass bottle from the shelf throws its contents all over them - it's acid! He jumps up screaming with agony and grabs her, then taking 2 of his knives cuts her arms off and leaves her to die, before sliting his own throat. We jump forward 10 years or so and back to the nut-house, our tree boy is out on the streets, taken to look for prostitutes by the hospital. Here he sees the tatooed lady again and decides to escape. When he's done so he finds her and stabs her to death, about a hundred times he slashes at her. This is pretty intense and well over-the-top, blood shoots all over the place. There's not a lot of gore in SANTA SANGRE but what is there is great and very intense. At one point the elephant at the circus dies, so they take his body through the streets in a huge coffin until they get above the local dump, where they build a run-way and launch him down it. As soon as it hits the bottom the peasants from the village run in, smash open the coffin and rip the elephant apart, throwing bits into the crowd.

I could go on for ever trying to describe this masterpiece of cinema but I won't bore you. This is basically one of the most original and startling films I've ever seen. This guy is a genius and rumour has it SANTA SANGRE is to hit our cinema's UMCUT! I don't know about the video though, so see it at the flicks, or you'll regret it! (By the way it's Produced and co-written by CLAUDIO ARGENTO.)

THE FILM: \*\*\*\*\*

THE GORE: \*\*\*\*



### FACELESS

Director: JES FRANCO.

U.K. Distributor: NONE KNOWN.

Ohh No not him again! Not vintage stuff though this time (not yet anyway) but the latest film to add to his very considerable stable of films. Does it go with the thoroughbreds though or with the cart horses? Well if we're talking gore, then it's Red Rum. Well almost anyway. But whatever the old guy is back and FACELESS is to be honest better than his old stuff, but I never was a fan.

What we have here is a 'Mad Doctor' story. The Doctor in question is a plastic surgeon, with some revolutionary ideas about his craft; He removes the faces of kidnapped girls and grafts them onto badly disfigured patients. One of his kidnapped victims is one Caroline Munro who plays a model in Paris on an assignment.

FACELESS cont'd...

Paris is where the Diabolical Doctor Does his Deeds of Death. We also meet up with his pet Retard and the Lesbian nurse that helps him with his....'research'.

As you can see the story is semi-original but smacks of something you've seen before, somewhere? The gore as I said is quite well done but fairly sparse with such delights as, a syringe in the eye-ball, faces being pulled off in operations, scissors being stuck through a guys neck and power drill through the forehead being left to the last 20 minutes of the film.

FACELESS is not bad, infact it's quite good. I don't think you'll be seeing it on the shelf of your local 'RITZ' though. By the way, special guest TELLY SAVALAS.....need I say more?

THE FILM: \*\*

THE GORE: \*\*\*



## THE PUNISHER

Director: MARK GOLDBLATT

U.K. Distributor: NEW WORLD(?)

We are not dealing with no 'SUPERMAN' here. This is the darker side of super-herodum. This guy makes 'BATMAN' look like 'RONALD McDONALD' and the violence is real hardcore stuff. The PUNISHER is (of course) based on the character featured in Marvel comics. I'm led to believe though that the film is a lot more extreme, I'll have to check-out a copy. (no research huh?)

Anyway the story follows the self styled PUNISHER (played by DOLPH LUNDGREN). He wasn't always the PUNISHER though, he used to be a cop. Now he's a dead cop, or so the rest of the cops think, only he knows different! His wife was killed in an explosion meant for him and ever since then he has been fighting evil and killing hoodlums at every turn. He lives in the sewers and is helped by an actor/tramp who gets him his information, from up-above. As soon as the film starts you're into the violence. A gangster is released on a technicality but his freedom is short for when he gets home the punisher is there waiting for him and his men. He offs them all, blows-up the house and walks off without a scratch. We then find out the Mafia gangs in the city are no longer fighting each other, they have got together and formed one big happy family with one big horrible job in mind...Drug importing! But over the Punishers dead body (if they had their way). At the same time as all this killing ol' Punny' is looking for his kids who went missing the same time his wife was killed.

If you like lots of action when you watch a film then you'll love this, if you like the 'RAMBO' films then this is for you, though it's a million times better, no 'kill those Commie' Bastards' bullshit! Just simple good versus evil (though the police don't seem to know the differences, here!) Basically if you like great Nacho-bullehit-escapee-action-packed-romps then the PUNISHER is your cup of arsenic. I thought it was O.K....Better than 'BATMAN' but what isn't??

THE FILM: \*\*

THE GORE: \*\*\* (VIOLENCE NOT GORE!)



## REVIEWS

## VIOLENT ARCADE GAMES

In a new feature for I.T.P. we're going to encourage you all out there to waste (or not) your hard earned pennies on those action packed arcade games, you see in every one-side town from Bogner to Bologna. Your intrepid reporter has risked his sanity and savings....the things we do for you! Computer games aren't safe either.

### OPERATION THUNDERBOLT.

Version: ARCADE.

Price: 30p per credit.

Your reviewer: ALEX HICKS.

30p! Seems expensive, don't it? Well it's worth every fuckin' penny of it. You just can't describe the adrenalin rushin' sensation you get while playing this game. Your character which you control has been sent on a mission to rescue hostages on a plane which has been hijacked by Iranian terrorists. Sounds corny, but the arcade version comes with an accurate replica of an Uzi machine-gun, which fires very realistically (it shudders when you fire it and so on...) and comes with a built in grenade launcher. The 3D action is fast and furious, as you mow down line after line of terrorists. It's great fun shooting the hostages (fat business men with cameras hanging around their necks, children, women who all shout "NO!" when you fire at them. There's plenty of cats and dogs to shoot at too. If you like violent action? Then don't miss this baby, or you'll live to regret it....maybe?



GORE: \*\*\* / ADDICTIVENESS: \*\*\*\*\* / VALUE: \*\*\*\*; (see 'key' at end.)

### EVIL DEAD.

Version: Commodore 64.

Price: £6.95 Palace Software.

Not available anywhere at the present time, which might be a good thing? A game based on the film 'EVIL DEAD' conjures up images of a gore laden game with blood and severed limbs crawling all over the place. Well, the limbs are here, but the blood 'n' gore are sadly missing. It's sad to say that the best thing about this game is the packaging art by EVIL DEAD artist Graham Humphreys. The game, first published at the end of 1984, was one of the first movie game "tie-ins", and a big huge success. The '64' way back then was far and away the best home computer on the market, with its great graphics and sound capabilities exceeding everything else. Sadly, the graphics in the game are of...to be kind....a primitive standard. The sound is very basic and the whole game looks rushed, just to cash in on the notoriety of the film. A little more time and we could have had a real classic on our hands here. It was also available on the 'Spectrum' and 'BBC' ranges of software too. Palace are considering a rerelease, why????

GORE: \* / ADDICTIVENESS: \* / VALUE: \*;

### FRIDAY THE 13TH: THE GAME.

Version: Commodore 64.

Price: £7.95 Demark Software.

Released a couple of years back, and then quickly resurfaced as part of a budget games pack, it still quickly disappeared. When it was first released there was a storm of controversy about the type or advertising Demark used to sell the game.



#### FRIDAY 13TH cont'd...

The sleeve art features Jason's hockey mask in a pool of blood with a knife in one of the eyeholes. They also had a special phone-in competition in which callers had to listen to certain sounds (which was supposed to sound like Jason killing a victim) and guess how the person was being killed. Well unfortunately, the game itself doesn't quite live up to its tasteful advertising. The '84 version (which is niles better than the Spectrum one) features disappointingly blocky graphics, dull "in-game" tunes which have nothing what-so-ever to do with the film series (like "ol' McDonald had a farm"?!) and an impossible to control character. Still, strangely, it has a certain addictiveness which you can't quite explain. Yeh, you get bored with it eventually, but you still find yourself coming back to it more than a few times. The gameplay involves your character walking around through various locations, picking up objects like an axe or machete, and then trying to find out which one of your friends is infact Jason (!) who is doing the killing. It's great fun murdering the people who are quite obviously innocent, and when they die it's coupled with an ear-piercing scream. The gore is restricted to two screen pictures, one of which features a 'DAWN OF THE DEAD' style machete in the head, and these only appear if one of your friends has been killed off-screen and you walk into the location where they had been killed. I suppose it's worth buying, more so on budget (if you can find it?) Still play it before you buy.

GORE: \*\* / ADDICTIVENESS: \*\*\* / VALUE: \*\*\*

#### BEAST BUSTERS.

Version: Arcade.

Price: 30p per credit.

Again, 30p seems expensive, but wait a moment! Once again, the game, very similar to 'OPERATION THUNDERBOLT', is what horror gamers have been waiting for! Mix the aforementioned 'OPERATION THUNDERBOLT' with a George Romero zombie movie and Cujo and you have 'BEAST BUSTERS'. Once again armed with an Uni machine-gun with built in grenade launcher you take on the ranks of the living-dead and rabid dogs. You shoot the zombies in the head (just like the films!) which results in some really wild splatter graphics of the whole fuckin' zombie explodin' with blood and pus going everywhere. Failure to shoot them in the head results (depending on where you shoot them) a chunk of their body getting blown off. They fall down and get back up again and shuffle their way towards you again. The dogs are easy, shoot 'em anywhere, once again, the dogs explode in a shower of blood 'n' pus. It's also one of the loudest games available today. Zombies growling, dogs barking (and going down with an ear-piercing howl when shot) and some other excellent sound effects. More satisfying than even the excellent 'OP' THUNDERBOLT?, 'BEAST BUSTERS' deserves to be played and played, to death, right now!!!

GORE: \*\*\*\*\* / ADDICTIVENESS: \*\*\*\*\* / VALUE: \*\*\*\*\*

RATINGS: \*\*\*\*\* - Brilliant!, \*\*\*\* - Not bad!, \*\*\* - Incredibly average!

\*\* - Below average!, \* - Shite!, 0 - Bad, poor gameplay, no gore!

NEXT ISSUE: I will be looking at the 'NIGHTBREED' game (which is supposed to be better than the film?) The 'ZOMBIE' game (based on and around both DAWN & DAY OF THE DEAD) The notorious BBFC certified games and 'LOOKING HORROR'; a text only, adventure which is based on several of the best H.P. LOVECRAFT stories. You see, computer horror is still alive and kickin'.



# CHILDREN SHOULDN'T PLAY WITH DEAD THINGS!

## REVIEWS

In 1973, Director BOB CLARK, aided by the screen writing talents of ALAN ORMSBY, Directed his first horror film. Together they created an effective but often overlooked addition to the ranks of the zombie cinema. With the charming title - "CHILDREN SHOULDN'T PLAY WITH DEAD THINGS". Made on a budget of \$70,000 it took just two weeks to film! As

well as writing the script Alan Ormsby played a major role in the film, and at the same time created the special effects; although the effects are well executed the film is not drenched with blood and guts, which probably accounts for the lack of interest shown in the film by today's great unwashed of horror fandom. The rest of the cast was made up of friends and relations, including Alan's wife - Anya Ormsby.

The script and sets owe much to Romero's 'NIGHT OF THE LIVING DEAD', with a heavy dose of black humour that runs throughout the film. Although it borrows heavily from 'Night of the Living Dead' the film stands up well and introduces a fair number of original ideas. It also benefits from some impressive camera work, especially during the resurrection sequences. (although not credited, TED V. WIKELS supposedly acted as assistant cameraman during shooting?) The film begins with a brilliant credit sequence, probably one of my all time favourites?!

Anyway the story goes like this: A graveyard caretaker disturbs two fanged ghouls who are busy digging up a corpse. The caretaker is despatched and the two ghouls complete their grisly task. The film then cuts to a boat crossing the water to the island where the graveyard is situated. On board is a troop of 'young' actors who have come to the island to rehearse a new production. When they arrive they set about finding an old house they are due to stay in. Whilst walking through the woods they are unaware that they are being watched by the two ghouls.

After settling into the old house and exchanging numerous ghost stories, the Director, ALAN (played by ALAN ORMSBY) decides that it would be a fun idea to try and raise a dead body from the grave, using a spell in an old magic book. The rest of the group aren't too pleased, but go along with the idea because they are afraid of losing their jobs.

When they find a suitable grave they dig down to the coffin and open it up. To find one of the ghouls laying there. Alan tells one of the actors to lift the corpse out of the open grave, but when he gets in the hole the corpse springs up and attacks him. At this a young actress flees into the forest in fear and runs straight into the grasp of the other ghoul.

Alan begins laughing and the ghouls reveal themselves to be friends of theirs in disguise, who had come out to the island the previous night to set up the prank.

Alan decides to continue to try and raise the dead. His attempts fail though, one of the actresses decides to try her luck. She also fails, or so it seems! They decide to take a corpse (affectionately called ORVILLE) from another grave and back to the house for a party! Alan comes up with the novel idea of marrying the corpse! Whilst they are performing a farcical wedding ceremony, outside the dead are stirring in their graves.

THE DEAD START TO RISE!

As they rise they take their first victims - the two grave-robbars left behind to fill the graves that had been disturbed by the gang. Meanwhile back at the house, the young actors have become fed-up with Alans attitude and weird games, they decide to leave without him. But as you may have guessed they come face to face with the hordes of zombies, they rush back to the house and baracade themselves in. (this is the point where the film starts to resemble 'Night of the Living Dead'). After two of their number are killed, whilst trying to escape, Alan tries reciting a verse from the magic book to send the dead back to their graves. This seems to work, and the zombies disappear. The four remaining actors rush out of the house and head for their boat. Only to find the living dead hanging out in the forest! Back to the house! Closely followed by the zombies, who this time force their way into the house and claim another three victims, leaving just poor old Alan. He runs upstairs and locks himself in the bedroom, where he thinks he's safe! But being the silly lad he is, he left Orville (the wedded corpse) on the bed in the same room and forgot about him. (can anyone tell me how you would forget a dead corpse that you'd left on your bed?) Anyhow old Orville decides to join in the fun and attacks Alan. At the same time the rest of the deadheads break through the door and join in the party; this scene is in my humble opinion the highlight of the film! The last view of the zombies, we see them boarding the boat to journey to the mainland. A scene which could have been used to open a sequel to C.S.P.N.D.T., but thankfully this hasn't materialized...not yet anyway!

Since 'Children Shouldn't Play With Dead Things' was made, ALAN CORMERY has completed many other projects including writing a book and writing the screenplay for the 1992 version of 'THE CAT PEOPLE', starring NATASHIA KINSKI. There is also the more well known projects such as 'DERANGED' based on the ED GIER story. Few people realise this had a short cinema run in the U.K., before being ignored! 'Children...' it's self has recently been rereleased and is available through 'dodgy' market stalls throughout the U.K. for about £5....buy it! Or better track down the original 'INTERVISION' version.

Written by MARK REDFORD.

NEXT ISSUE: MARK WILL START HIS LOOK AT THE VAMPIRE FILM THROUGH THE AGES (that's given him some pressure...Ed.) STARTING AT THE BEGINNING & COMING UP TO-DATE.

## **BITS & BOBS**

Apparently the remake of 'NIGHT OF THE LIVING DEAD' is being released in the U.S. on June 4th. It's been taken on by COLUMBIA pictures and is reported to be set for a 'R' rated release, with no cuts by the censors. So I think we can wave bye, bye, to the gore, even the original 'NIGHT...' is UNRATED over there! Vegetarian zombies?

I don't know if you've noticed, but 'SUSPIRIA' has recently had a rerelease, it's on the 'ENTERTAINMENT IN VIDEO' and has a reported running time of 95 minutes...hu! Don't get your hope up though, it's the GUT version. Funny the UNCUT one was 94min??

Rumour has it, that 'THE EXORCIST' is due for the same fate as 'EVIL DEAD', there is going to be a cell through version available VERY soon. But as with 'EVIL DEAD' there is reported to be several cuts! I mean it's only been available on video for what.....10 years? It's only been seen by 98% of the world, why bother cutting it?



# REVIEWS

# FASTER PUSSYCAT KILL! KILL!

Okay, so it's not a horror film, I know, but it is a classic example of exploitation cinema, so be a bit more open minded, will ya!

"Ladies and Gentlemen, welcome to violence" says the opening voice over, and that just about sums it up. 3 buxom go-go dancers, Varla, Rosie and Billie, spend their free time burnin' rubber through the desert and playing chicken with each other. Their fun is interrupted when a clean-cut all American guy, Tommy, and his (reject-from-a-beach-party-movie) girlfriend, Linda, pull up in their hot-rod with the intention of running some time trials. Linda suggests a race...and they're off! Varla, who has already established herself as the dominant type, gets a bit miffed when Tommy takes the lead, so she cuts across the track, causing him to swerve and skid to a halt. As if this isn't nasty enough, Varla then starts pushing Linda around, and when Tommy intervenes, Varla beats shit out of him and breaks his back. As you can imagine, all this proves too much for poor Linda who conveniently faints. Even Billie and Rosie seem shocked at Varla's actions. It's clear that Varla is as unpredictable as she is voluptuous. Whilst refuelling at the gas station, Billie, ever the eager nymphet, spies an extremely well nourished young man. The attendant explains that the young man in question is known as the vegetable (due to his less than astounding intellect) and that he lives with his brother and crippled father. Even more interesting is the fact that the old guy has a fortune stashed somewhere in his desert ranch. Varla has a pansion for the "long green", and so the girls (with the abducted and drugged Linda) follow the vegetable and his pa back to the ranch, with the intention of conning the cripple out of his loot.

With a cover story invented to explain Linda's presence and behaviour, the girls gain the confidence of the family. Unfortunately, Linda looks just like the girl responsible for the cripple's accident. As events progress, we realise that the old guy has a hatred for women that doesn't just border on murder; it drives several miles past the state-line toward Killeville and has been goading the vegetable to kill young women in his quest for revenge, whilst Kirk, the older son, turns a blind eye. Linda's presence fucks the old guy up even more, while Varla is busy seducing Kirk in an attempt to find out where the stash is, and Billie is trying to seduce the vegetable (Veg, to his mates) rejects Billie's advances and seems almost scared of her. Clearly, his father's influence over him has taken its toll. Meanwhile, Rosie hangs around looking sultry and saying "baby" alot in her sexy Italian accent, and Linda screams alot and makes several unsuccessful attempts to escape from both Varla and the lecherous old cripple.

The atmosphere grows heavier and tensions are strained to their limits as both parties begin to suspect each others intentions. After Veg' tries to attack Linda at the cripples command, he collapses, sickened with himself and his actions. Kirk, realising how twisted his father really is, sympathises with Linda, and together they run off into the desert. Realising things are getting out of hand, Varla decides to kill the cripple, the veg', Kirk and Linda, and cruise off into the sunset. This startles Rosie and prompts Billie to give Varla a face full of abuse before deciding to "split". Before Billie can reach her car, though, Varla (who must have trained as a knife thrower) hurls a knife into her back. Varla goes to get her car, so that she can run the cripple over, leaving Rosie to retrieve the knife from Billie's back, however Veg' stumbles across Billie's body before Rosie can get to it. Rosie nervously asks Veg' if he'll give it to her. Veg willingly obliges, about 16 times in the stomach.



FASTER PUSSYCAT cont'd...

Meanwhile, Varla has retrieved her wheels and proceeds to mow the old guy down. This sends him flying out of his wheelchair and the cash (cunningly concealed in the seat of the chair) all over the place. Taking no chances, Varla rev's up her motor and smashes into the Veg' too, but this is not enough to kill him. Putting her foot to the floor, Varla tries to squish him against a wall, but despite the fact that most of his internal organs have probably been ruptured? Veg' still has the strength to hold back the car. This incredible scene seems to go on forever, until Varla's back wheels out into the ground and spin. Varla leaves her car triumphantly, the 94% dead Veg' finally collapsing at her feet.

Out to Kirk and Linda who seem to be running aimlessly through the desert? Spying a familiar truck coming their way, Kirk deduces

that the Veg' has come to give them a lift back to civilization. "Wait a minute" Kirk suddenly realises,

"my brother can't drive like that!" Lo and behold, it's not Veg' driving the drunk (he's almost dead

remember?) it's (you guessed it) Varla! Instead of running Kirk and Linda over, which seemed

her best bet, Varla stops the truck and attacks Kirk with her bare hands. In the confusion of

the fight, Linda elicits into the truck and squashes Varla. The beast is dead. "She was an

animal! She was nothing!" Screeches Linda in a fit of inspired acting. "She was nothing,

alright!", agrees Kirk, "nothing human". This last comment, corny as it sounds, describes

Varla perfectly. Played immaculately by the incredible Tura Satana, Varla is a creature of

almost inhuman beauty driven by a force of pure evil, and her eventual death thus seems to be inevitable. Her screen presence reaches awesome proportions (as does

her bust) she literally steals every scene she is in. That's not to say the other performances aren't good, however, they are, well, mostly. Both Billie and Rosie

and well played foils to Varla's character. The old cripple (we never learn his name) really is bitter and twisted and Kirk is a well groomed (though not very

likeable) hero. The Veg' is passable; Hell, it can't be too difficult to play a character with an I.Q. smaller than his shoe size. Linda however, is the opposite

side of the coin, played by Susan Bernard, a playboy-playmate at the time (uh oh! Remember 'BLOODFEAST'?) Linda is instantly obnoxious, and her acting capabilities

only range from sobbing quietly to screaming loudly. As if this isn't enough, she is physically dwarfed by Varla, Billie and Rosie. A very dubious choice for a

heroine, she is almost a non-entity. It's a pity Varla didn't kill her when she killed Tommy. These are just minor quibbles, though.

The plot is tightly constructed and the dialogue, to quote either J. Morton, Vale or H. Cross (Is that Harry?....Ed) I'm not sure which? "rings in the ear like beat poetry". The locations are also terrific - the desert is a perfect setting for such

a bleak little fable. The Black and White photography captures the menace of the rolling dunes much more effectively than colour. More than ably directed by Russ Meyer. You even get a stunning theme song by the Beatwoods (covered by the CRAMPS..

..Ed!). What more could you want? All we need now is someone with an ounce of sense to re-release this sucker, Hell there's no gore, so why not? By the way it was

originally released for a couple of months in the early 80's on 'VIDEO SPACE'.....

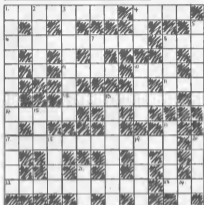


VARLA KICKS ARSE!!

By NICK NEWPORT.

# PRIZE X-WORD

Well after the totally under-whelming response to the 1st I.T.F. prize crossword. I thought O.K. Puck 'em! But then maybe it was too hard? Maybe the prizes weren't good enough to get you all motivated? So I don't know, what I've done is made it a bit easier and as well as the posters offered in No 2 (KILLER KLOWNS, PHANTASM II, INTRUDER, SERPANT & THE RAINBOW & THE HIDDEN) I've added a FREE years subscription to I.T.F. for the 1st 3 correct solutions recieved, so have a go :-



## ACROSS

1. SPIEGEL S 'n' S (8)
4. SEE 6 ACROSS (4)
6. (& 4 ACROSS) CAROLINE MUNRO & JOE SPINELL FLIK (4, 6, (4))
8. GEMSITE PLAY THING (3)
9. \*\*\*\* OF KIN, 1982 (4)
10. HARDCORE BAND ON THE WAY STEPPS ARRIVE, INITIALLY (1.1.1.1.)
11. U.K. EQUIVALENT TO S.W.A.T. (1.1.1.1)
12. LYNCH LARGE MAMMAL MAN (8)
14. BEFORE THE NEW FRANCO? (5)
17. JAMES GLICKENHAUS REVENGER (12)
22. BARKERS BEST (10)
23. STRANGE BEHAVIOUR RETITLE HAD THIS IN PLURAL (3)

## DOWN

1. GOAT P\*\*\*ING NASTY (6,2,5)
2. SEE 21 DOWN (5)
3. ED GLEN INFLUENCED HOCUM (8)
4. DIAL R. \*\*\* RAT (EASY..HURRY) (3)
5. ANOTHER NASTY, STARRING FIOMA RICHMOND THIS TIME (6)
7. CLIVE'S RAWHEAD NAME (3)
8. THE FRONT OF THE 'RAREST' NASTY (5)
10. VAMPIRE IN SHORT (4)
13. A LOAD OF BALLS (8)
15. A MICHAEL HERRYMAN FILM (3)
16. WHAT 'I' DO WITH YOUR BLOOD (5)
18. THE \*\*\*\*\* A HOUSE FULL OF IT (4)
19. SEE CRIED BLOOD ONES IN 'CITY OF THE LIVING DEAD' (5)
20. DAY & DAWN HAD THIS IN COMMON (4)
21. (& 2 DOWN) P. JACKSON FILM THAT LIVED UP TO ITS NAME (3,5)
24. 1967 FILM, STARRING RODDY McDOWALL (2)

So how the hell did you get on with that sucker then? If you got them all right (and they were easy enough, let's face it!!) then send it along, you never know? Usual address on page 2.....

## ANSWERS TO LAST X-WORD (ISSUE 2.)

ACROSS: 1) PAGES OF DEATH, 8) BURNING, 9) OTIS, 11) KILL. 12) SEE, 13) BACK, 15) MURDER, 17) DOG, 18) 22) ED GELM, 19) S.E. - HEADLESS HYDRA, 20) TENEBAE, 23) 18) ED GLEN, 23) LAIR. 24) REMPAI, 26) THRY, 28) DRILL, 29) MY, 30) NOIR.  
DOWN: 1) FRANKENSTEIN, 2) CANAL, 3) SURF, 4) FRIGHT, 5) EDGE. 6) TOOLBOX, 7) PUG, 10) INCREPIBLE, 14) COMB, 16) KINKED, 17) S.E. - Meteljuice, 19) KILL, 21) RETURN, 22) GREY, 25) OLD, 27) YOE.



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